Bibliotek

Theodor W. Adorno (1903-1969), one of the principal figures associated with the Frankfurt School, wrote extensively on culture, modernity, aesthetics, literature, and—more than any other subject—music. To this day, Adorno remains the single most influential contributor to the development of qualitative musical sociology which, together with his nuanced intertextual readings of musical works, gives him broad claim as a continuing force in the study of music. This long-awaited collection of twenty-seven essays represents the full range of Adorno’s music writing. Nearly half of the essays appear in English for the first time; all of the essays are fully annotated; and the previously translated essays have been corrected and missing text restored, making this volume the definitive resource on Adorno’s musical thought.


In this classic work, Adorno revolutionized music theory through an analysis of two composers he saw as polar opposites, Arnold Schoenberg and Igor Stravinsky. Philosophy of Modern Music presents a profound study of key musical works of the twentieth century. But it is more than this because, as always with Adorno, a wide range of social and cultural questions are brought to bear on the analysis. In many ways, Philosophy of Modern Music is a product of Adorno’s exile in the United States, where he wrote the book while National Socialism fell apart in his European homeland.


Mange mennesker har hørt de sære navne på de moderne tiltag i kunsten i sidste halvdel af 1900-tallet. Og man forbinder dem ofte med begivenheder, som har meget lidt med den klassiske kunst og musik at gøre: oversavning af et klaver, abstrakt maleri, happenings, mærkelige lyde m.v. Mange mennesker tog afstand fra disse ekstreme uttryk, men i radioens udsendelser Vor Tids Musik, Resonans, Ny Musik og diverse koncerter kunne man følge med i, hvad der skele i den nye musik.


Den første publiserte dokumentasjonen av arbeidet til den norske performance-gruppa Baktruppen. Utgivelsen presenterer et knippe tekster som gir en introduksjon til Baktruppens arbeid og gjør det tilgjengelig for et bredere publikum. Tekstene tar for seg gruppa sitt arbeid i lys av samtidskunsten og performanceterori i et internasjonalt perspektiv.


More Than Sound is an anthology of sound and text that celebrates and discusses the evolution of music, its increasingly complex nature, and undeniable influence within the realm of contemporary art. More Than Sound is published in conjunction with the exhibition of the same name at Bonniers Konsthall 5 Sep - 2 Dec 2012.


The journal *Source: Music of the Avant-garde* was and remains a seminal source for materials on the heyday of experimental music and arts. Conceived in 1966 and published to 1973, it included some of the most important composers and artists of the time: John Cage, Harry Partch, David Tudor, Morton Feldman, Robert Ashley, Pauline Oliveros, Dick Higgins, Nam June Paik, Steve Reich, and many others. A pathbreaking publication, *Source* documented crucial changes in performance practice and live electronics, computer music, notation and event scores, theater and installations, media and technology, politics and the social roles of composers and performers, and innovations in the sound of music.


In this major new work, Alain Badiou, radical philosopher and keen Wagner enthusiast, offers a detailed reading of the critical responses to the composer’s work, which include Adorno’s writings on the composer and Wagner’s recuperation by Nazism as well as more recent readings by Philippe Lacoue-Labarthe and others. Slavoj Zizek provides an afterword, and both philosophers make a passionate case for re-examining the relevance of Wagner to the contemporary world.


The first book to deal with the nature of improvisation in all its forms—Indian music, flamenco, baroque, organ music, rock, jazz, contemporary, and "free" music. By drawing on conversations with some of today’s seminal improvisers—including John Zorn, Jerry Garcia, Steve Howe, Steve Lacy, Lionel Salter, Earle Brown, Paco Peña, Max Roach, Evan Parker, and Ronnie Scott—Bailey offers a clear-eyed view of the breathtaking spectrum of possibilities inherent in improvisational practice, while underpinning its importance as the basis for all music-making.


The irrational, all-pervading violence of the modern world is the subject of this
extraordinary tour de force. The central character’s dreams are haunted by images of John F. Kennedy and Marilyn Monroe, dead astronauts and car-crash victims. He traverses the screaming wastes of nervous breakdown. Seeking his sanity, he casts himself in a number of roles: H-bomber pilot, presidential assassin, car crash victim, psychopath. Finally, through the black, perverse magic of violence he transends his psychic turmoil to find the key to a bizarre new sexuality. In this revised edition, Ballard has added extensive annotation that help to unlock many of the mysteries of one of the most prophetically, enigmatic and original works of the late twentieth century.

A startling and at times unsettlingly prescient collection of J.G. Ballard’s greatest interviews. J.G. Ballard was a literary giant. His novels were unique and surprising. To the journalists and admirers who sought him out, Ballard was the ‘seer of Shepperton’; his home the vantage from which he observed the rising suburban tide, part of a changing society captured and second-guessed so plausibly in his fiction.

Ballard’s books have remained fresh decades after they were first published, and the thoughts collected in J.G. Ballard: Quotes have worn equally as well. Small enough to fit in a pocket, this book brings together J. G. Ballard’s trenchant thoughts on music, film, celebrity, the rise of corporate media, the death of reality, and much more. Grouped by topics such as “Sex: Relationships, Sex x Technology equals the Future, Pornography” and “Surrealism, Imagination,” these quotes are both concise and clear, and provide a strong beacon for readers who are used to a baffling daily assault of advertisements, phone calls, and e-mails. They are also an excellent resource to help readers better understand Ballard’s novels, which stand among the most visionary, provocative literature of the 20th century. A Ballardian glossary, the essay “Guide to Virtual Death,” and a bibliography round out this excellent resource.

When a light aircraft crashes into the Thames at Shepperton, the young pilot who struggles to the surface minutes later seems to have come back from the dead. Within hours everything in the dormitory suburb is transformed. Vultures invade rooftops, luxuriant tropical vegetation overruns the quiet avenues, and the local inhabitants are propelled by the young man’s urgent visions through ecstatic sexual celebrations toward an apocalyptic climax. In this characteristically inventive novel Ballard displays to devastating effect the extraordinary imagination that has established him as one of the twentieth century’s most visionary writers.

The wild and brilliant writings of Lester Bangs–the most outrageous and popular rock critic of the 1970s—edited and with an introduction by the reigning dean of rock critics, Greil Marcus. Advertising in Rolling Stone and other major publications.

After Sound considers contemporary art practices that recontextualise music beyond the limitation of sound. This book is called After Sound because music and sound are, in Barrett’s account, different entities. While musicology and sound art theory alike typically equate music with pure instrumental sound, or absolute music, Barrett posits music as an expanded field of artistic practice encompassing a range of different media and symbolic relationships. The works discussed in After Sound thus use performance, text scores, musical automata, video, social practice, and installation while they articulate a novel aesthetic space for a radically engaged musical practice. Coining the term “critical music,” this book examines a diverse collection of art projects which intervene into specific political and philosophical conflicts by exploring music’s unique historical forms.

Shaped by the perspectives of participants and various observers, the book Echtezeitmusik Berlin – Self-Defining a Scene investigates, documents, and reflects on a multilayered phenomenon within Berlin’s musical culture, a phenomenon whose influence and meaning has effects that extend far beyond Berlin itself.

‘Living Earth’ is a new book filled with ideas, conversations, lectures, and documentation relating to commissioned installations, soundwalks, concerts and performances made for and during the Dark Ecology project. This three-year project, a collaboration between Sonic Acts and the Norwegian curator Hilde Methi, was held from 2014 to 2016 in different places in Norway and Russia and included three curated ‘Journeys’. ‘Living Earth’ is a recreation of these research trips to the Barents Region, from Kirkenes and Svanvik in Norway to Nikel, Zapolyarny and Murmansk in Russia.

Belinfante, Sam, Joseph Kohlmaier (red.) 2016. The Listening Reader. London: Cours de Poétique

The Listening Reader brings together a number of essays that explore the role of sound and listening in the context of contemporary art. They engage with the specific timbre that the act of listening, and the paradigm of sound bring to the practice of artists; how this paradigm is present within a broader discourse, including the creative arts, sciences, philosophy and politics; and how art that begins with, or requires listening circulates in the world of the art gallery. The texts in this anthology emerged from conversations, talks, and performances by a number of artists, curators, and writers whose work was presented at, or contributed to the making and public programme of Listening, a Hayward Curatorial Open exhibition that toured the UK from September 2014 to March 2016. It includes previously unpublished essays and contributions from Ed Atkins, Sam Belinfante, Mikhail Karikis, Joseph Kohlmaier, Brandon LaBelle, Ed McKeon, Imogen Stidworthy and Laure Prouvost.

Berkak, Odd Are 1993. Erfaringer fra risikosonen: Opplevelse og stilutvikling i rock, Oslo: Universitetsforlaget

Denne boka er et forsøk på å fange motivasjonen i rockkulturen og dens evne til å gi uttrykk for sentrale dilemmaer i den moderne kulturen. Boka inneholder også en mer generell del som behandler forholdet mellom kreativitet og vedlikehold i kulturelle prosesser.


This book tells the story of the influential group of creative artists—Pauline Oliveros, Morton Subotnick, Ramon Sender, William Maginnis, and Tony Martin—who connected music to technology during a legendary era in California’s cultural history. An integral part of the robust San Francisco "scene," the San Francisco Tape Music Center developed new art forms through collaborations with Terry Riley, Steve Reich, David Tudor, Ken Dewey, Lee Breuer, the San Francisco Actor’s Workshop, the San Francisco Mime Troupe, the Ann Halprin Dancers’ Workshop, Canyon Cinema, and others. Told through vivid personal accounts, interviews, and retrospective essays by leading scholars and artists, this work, capturing the heady experimental milieu of the sixties, is the first comprehensive history of the San Francisco Tape Music Center.

Berthelsen, Herman (red.) 1994. Råd for uråd: Norsk kulturråd gjennom 30 år. Oslo: Grøndahl og Deyers

Innenfor disse to permene finnes det et vell av eksempler på små og store ting Norsk kulturråd har støttet i løpet av sine første 30 år, fra noen kroner til lerret og malerpesler til bevaring av hele bygder og kraftstasjoner. Kunst og kultur er stikkordene for rådets satsing. Som et kulturelt overrislingsanlegg har Kulturrådet bidratt til norsk kulturbloemstring I etterkrigstiden.


Mary Ellen Solt’s trajectory as a writer was remarkable, not least because of the formidable dialogue she maintained throughout her career with some of the most important poets of her time in the United States and abroad. In time, Solt was called to pull together the ultimate narrative on the genesis of concrete poetry, thus becoming the principle historian of what has been described as the first global literary movement. The essays included here are reunited in printed form for the first time. They have been organized in a loosely chronological order starting with four essays on William Carlos Williams followed by five essays on concrete poetry—those include Solt’s studies on Feice as well as on Robert Lax.


Denne boken er utgitt i anledning den store temaustillingen «Sons & Lumières» ved Centre Pompidou. Utstillingen var viet til musikk, lyd og kunst i det 20. århundret.


The subtlety, complexity, and variety of modes of hearing has meant that it has rarely received the same philosophical attention as the visual. François J. Bonnet makes a compelling case for the irreducible heterogeneity of ‘sound’, navigating between physical models of sound and the synthetic production of ‘what is heard’. From
primitive vigilance and sonic mythologies to digital sampling and sound installations, he examines the ways in which we make sound speak to us, in an analysis drawing on Foucault, Deleuze and Guattari, Barthes, Nancy, and Adorno. Listening is always a selective fetishism, a ‘hallucination of sound’ filtered by desire and convention, territorialized by discourse and its authorities. Bonnet proposes neither a disciplined listening that targets sound ‘itself’, nor an ‘ocean of sound’ in which we might lose ourselves, instead mapping out a ‘sonorous archipelago’-a heterogeneous set of shifting sonic territories shaped by the vicissitudes of desire and discourse.


Anthropologist Georgina Born presents one of the first ethnographies of a powerful western cultural organization, the renowned Institut de Recherche et de Coordination Acoustique/Musique (IRCAM) in Paris. Born gives a unique portrait of IRCAM’s composers, computer scientists, technicians, and secretaries, interrogating the effects of the cultural philosophy of the controversial avant-garde composer, Pierre Boulez, who directed the institute until 1992.


Addressing a wide range of improvised art and music forms—from jazz and cinema to dance and literature—this volume’s contributors locate improvisation as a key site of mediation between the social and the aesthetic. As a catalyst for social experiment and political practice, improvisation aids in the creation, contestation, and codification of social realities and identities. Among other topics, the contributors discuss the social aesthetics of the Association for the Advancement of Creative Musicians, the Feminist Improvising Group, and contemporary Malian music, as well as the virtual sociality of interactive computer music, the significance of “uncreative” improvisation, responses to French New Wave cinema, and the work of figures ranging from bell hooks and Billy Strayhorn to Kenneth Goldsmith. Across its diverse chapters, Improvisation and Social Aesthetics argues that ensemble improvisation is not inherently egalitarian or emancipatory, but offers a potential site for the cultivation of new forms of social relations. It sets out a new conceptualization of the aesthetic as immanently social and political, proposing a new paradigm of improvisation studies that will have reverberations throughout the humanities.


This innovative collection of articles offers a major comprehensive overview of new developments in cultural theory as applied to Western music. Addressing a broad range of primarily twentieth-century music, the authors examine two related phenomena: musical borrowings or appropriations, and how music has been used to construct, evoke, or represent difference of a musical or a sociocultural kind.

The essays scrutinize a diverse body of music and discuss a range of significant examples, among them musical modernism’s idealizing or ambivalent relations with popular, ethnic, and non-Western music; exoticism and orientalism in the experimental music tradition; the representation of others in Hollywood film music; music’s role in the formation and contestation of collective identities, with reference to Jewish and Turkish popular music; and issues of representation and difference in jazz, world music, hip hop, and electronic dance music.

Written by leading scholars from disciplines including historical musicology, sociology, ethnomusicology, anthropology, popular music studies, and film studies, the essays provide unprecedented insights into how cultural identities and differences are constructed in music.

**Brittain, David 2013. **_Eduardo Paolozzi at New Worlds: Science Fiction and Art in the Sixties_, Manchester: Savoy Books

Presenting Savoy’s long-overdue tribute to the most important magazine of the 1960s. Forget Oz magazine and International Times, New Worlds was a pinnacle of the 1960s’ counterculture, standing in the same relation to underground publishing as The Beatles did to pop music. Without the example of New Worlds there would never have been a Savoy Books.

**Brittain, David 2010, **_Eduardo Paolozzi: The Jet Age Compendium_, London: Four Corners Books

From 1967 up until his recent death, the British sculptor and Pop art innovator Eduardo Paolozzi (1924-2005) used the pages of the innovative British literary magazine Ambient as a space for some of his most experimental creations, collapsing the boundary between text and image with Pop abandon. His Ambient works-collages, visual essays and fragments from novels, pop culture images from newspapers, magazines and advertisements-tackle such subjects as the war in Vietnam, the acceleration of Japanese technology and the mirages of mass advertising. Housed in a funky Day-Glo plastic slip cover with silkscreened title, and printed on a variety of paper stocks, _The Jet Age Compendium_ reprints these works in their entirety for the first time. A 28-page booklet by David Brittain inserted into the slip cover celebrates these works and discusses Paolozzi’s relationship to writers associated with Ambient such as J.G. Ballard.

**Bruland, Inge (red.). 2006. **_Else Marie Pade og_ 

Else Marie Pade (f. 1924) er dansk elektronisk musiks ’grand old lady’. Allerede i
Entendre

Environment in Artistic Practice

Carlyle, Writing: An Archival Fiction

Cascella, London: Sound and Music

Cage, Cut & Splice: Transmission held at Wilton’s Music Hall, 4–6 November 2010. It includes interviews with and statements by all the artists in the Cut & Splice: Transmission festival, newly commissioned texts, reprinted texts and interviews, graphic scores, visual interferences and archival material.


This book was commissioned by Sound and Music to accompany Cut & Splice: Transmission festival, newly commissioned texts, reprinted texts and interviews, graphic scores, visual interferences and archival material.


En Abime explores listening and reading as creative and critical activities driven by memory and return, reshaped into the present. It introduces an idea of aural landscape as a historically defined cultural experience, and contributes with previously unexplored references to the emerging area of listening as artistic practice, adopting an expansive approach across poetry, visual art and literature.


Autumn Leaves is a book about how sound encounters space and about how that encounter has been made visible, legible and, most importantly, audible. The book draws together a number of different perspectives – from acoustics to architectural criticism to anthropology and beyond – and places these perspectives in conversation with others developed through creative practice.

Perhaps the only postwar classical composer to invest avant-garde music with overt eroticism, Luc Ferrari (1929–2005) was one of France's leading composers of the twentieth century, relentlessly experimental while always presenting his keen sense of humor. Ferrari was a first-generation exponent of musique concrète, and made brilliant use of field recordings to develop sensual, proto-ambient narrative that he termed Ondecotonal music or Ocinema for the ear. Perhaps the most notorious instance of this approach was Éditions Organiques Éditions (1973), for which Ferrari recorded the meeting and sexual encounter of two young women, cut with other ambient and music sound. In his final decades Ferrari was championed by David Grubbs (of Gastr del Sol), who brought his music to a postrock audience. *Almost Nothing Ei* is the first publication on this composer. It alternates Jacqueline Caux's interviews with 14 imaginary autobiographies by the composer, offering a lively account of new music's most revolutionary era.


Rydal Mount presents a photographic score by Angharad Davies realised by three artist/writers: Neil Chapman, Holly Pester and David R J Stent. Each has responded to the photographs, following instruction to use each as a stimulus for performance – in this case in the form of contribution. The three contributions combine to form one realisation. The publication, initiated and edited by Sarah Hughes, is intended as a provocation to consider the boundaries of contemporary composition and the potential of its realisation in various media.


In the first English language study of Russolo, Luciano Chessa emphasizes the futurist's interest in the occult, showing it to be a leitmotif for his life and a foundation for his art of noises. Chessa shows that Russolo's aesthetics of noise, and the machines he called the intonarumori, were intended to boost practitioners into higher states of spiritual consciousness. His analysis reveals a multifaceted man in whom the drive to keep up with the latest scientific trends coexisted with an embrace of the irrational, and a critique of materialism and positivism.


In *Audio-Vision: Sound on Screen*, French critic and composer Michel Chion reassesses audiovisual media since the revolutionary 1927 debut of recorded sound in cinema, shedding crucial light on the mutual relationship between sound and image in audiovisual perception. Chion argues that sound film qualitatively produces a new form of perception: we don't see images and hear sounds as separate channels, we audio-view a trans-sensory whole.


In 2001 Jace Clayton was an unknown DJ who recorded a three-turntable, sixty-minute mix and put it online to share with friends. Within weeks, Gold Teeth Thief became an international calling card, whisking Clayton away to play a nightclub in Zagreb, a gallery in Osaka, a former brothel in Sao Paolo, and the American Museum of Natural History. Just as the music world made its fitful, uncertain transition from analog to digital, Clayton found himself on the front lines of creative upheavals of art production in the twenty-first century globalized world. *Uproot* is a guided tour of this newly-opened cultural space. With humor, insight, and expertise, Clayton illuminates the connections between a Congolese hotel band and the indie-rock scene, Mexican rodeo teens and Israeli techno, and Whitney Houston and the robotic voices is rural Moroccan song, and offers an unparalleled understanding of music in the digital age.


This is the first comprehensive overview of the life and work of the pioneering British concrete and sound poet Bob Cobbing (1920–2002). *Booook* addresses all aspects of Cobbing's career, with essays detailing his key roles in Better Books, London Filmmakers' Co-op and the abAna trio, as well as his involvement in the Destruction in Art Symposium, Fylkingen and Writers Forum. Edited by William Cobbing and Rosie Cooper and illustrated with reproductions of artworks, documents, posters, poems and film stills from the Bob Cobbing family collection Booook features contributions by Adrian Clarke, Arnaud Desjardin, Sanne Krogh Groth, Will Holder, Gustav Metzger, Andrew Wilson, and others.


*Handmade Electronic Music: The Art of Hardware Hacking* provides a long-needed, practical, and engaging introduction to the craft of making – as well as creatively cannibalizing – electronic circuits for artistic purposes. With a sense of adventure and no prior knowledge, the reader can subvert the intentions designed into devices such as radios and toys to discover a new sonic world. At a time when computers dominate music production, this book offers a rare glimpse into the core technology of early live electronic music, as well as more recent developments at the hands of emerging artists. In addition to advice on hacking found electronics, the

This insightful study from visionary rock musician Julian Cope explores what really happened when Western music met Eastern shores. The clash between traditional Japanese values and the wild renegades of 1960s and 1970s rock ‘n’ roll is examined, and the seminal artists in Japanese post-World War II culture are all covered. From itinerate art-house poets to violent refusenik bands with pianists for plane hijacking, this is the story of the Japanese youths and musicians who simultaneously revolutionized a musical genre and the culture of a nation.


Improvisation rattles some listeners. Maybe they’re even suspicious of it. John Corbett’s A Listener’s Guide to Free Improvisation provides a how-to manual for the most extreme example of spontaneous improvising: music with no pre-planned material at all. Drawing on over three decades of writing about, presenting, playing, teaching, and studying freely improvised music, Corbett offers an enriching set of tools that show any curious listener how to really listen, and he encourages them to enjoy the human impulse—found all around the world—to make up music on the spot.


The remarkable illustrations and essays of Traveling the Spaceways confront the visual manifestation of Sun Ra’s philosophy and demonstrate how graphics and design were essential to his message of self-determination. The influence of Sun Ra’s openness to new technologies and experimentation, his sense of personal identity as a construct rather than a given, and his playful attitude towards history and mythmaking are all evidenced by the remarkable writers and artists who have contributed to this volume, including Pedro Bell, My Barbarian, Dave Muller, and Charlemagne Palestine. A refreshing reconsideration of the impact of Sun Ra’s life on American history and visual culture, Traveling the Spaceways is an unforgettable look at the Ra persona in the context of contemporary art.


This volume presents for the first time a generous selection from the more than 200 essays and articles written by one of the most original American composers and musical theorists of the twentieth century. There are articles on harmony, melody, notation and music history; essays on vocal innovation, folk music, and the intersection of music with other arts; reviews of concerts and recordings by contemporaries; notes on several of his own works, and several pieces on his life and experiences as a composer.


Via writings by philosophers, cultural theorists, and composers, Audio Culture explores the interconnections among such forms as minimalism, indeterminacy, musique concrète, free improvisation, experimental music, avant-rock, dub reggae, Ambient music, HipHop, and Techno. Instead of focusing on the putative “crossover” between “high art” and “popular culture,” Audio Culture takes all of these as experimental practices on par with, and linked to, one another. While cultural studies has tended to look at music (primarily popular music) from a sociological perspective, the concern here is philosophical, musical, and historical.

Criqui, Jean-Pierre 2014. ON&BY Christian Marclay, Whitechapel Gallery and the MIT Press

Influencing a generation of artists, musicians and theorists, Christian Marclay has explored the interplay between sound, audio cultures and art across a diversity of media: performance, sculpture, photography, collage, musical composition, film, video, and installation. Born in 1955, Marclay first became internationally known in the 1980s for sculptures and reassembled readymades generated from such evocative materials as fragmented vinyl records and album covers. His ambitious multi-screen installations Video Quartet (2002), Crossfire (2007), and The Clock (2010) inspire viewers to contemplate the complexities of time and narrative and the role of sound in experience and representation. Marclay has also collaborated musically with Shelley Hirsch, the Kronos Quartet, Zeena Parkins, Elliott Sharp, Sonic Youth and John Zorn, among many others.


Love it or loathe it, few would disagree that the music of Harrison Birtwistle stands amongst the most assured, original and challenging music ever to have been produced by a British composer. While for some the uncompromisingly modernist surface of his music can be an obstacle to closer acquaintance, for others it is Birtwistle’s articulation of deep aspects of the human psyche that continues to excite and fascinate. In this book, Jonathan Cross - a leading commentator on
contemporary music – aims to uncover the sources of Birtwistle’s thinking, and to present a critical account of his musical, dramatic and aesthetic preoccupations through an examination of such topics as theatre, myth, ritual, pastoral, pulse and line. He offers a range of contexts within which the music can be understood so that the curious and the initiated alike may be drawn towards new and enriching experiences of the extraordinarily powerful music of Harrison Birtwistle.


The connections between the visual arts and experimental music were closer in the 1960s and 1970s than perhaps any time before or since. Sound and image combined in artists’ films, ‘happenings’ and sounding installations. Experimental forms of notation were also created to stimulate uninhibited musical expression. Eastern European artists and composers were at the forefront of these new experiments with sound and yet their achievements have never been recorded until now. Sounding the Body Electric: Experiments in Art and Music in Eastern Europe 1957–1984, an exhibition at Calvert 22 in London, organised in conjunction with the Muzeum Sztuki in Łódź, fills in a missing chapter in the history of Sound Art.


Fervent and deep takes on pop music arguing against the culture of alienation and for a meaningful form, arrived at through theory, consciousness, and praxis. By one of music’s most ardent thinkers and innovative drummers.


First published in June 1971 as volume two in the series “Music and Communication”. Commissioned by the International Music Council under a grant from the Calouste Gulbenkian Foundation.


5 kataloger om ny Musikk i Flandern.


Av innehallet:Nordisk eigenart av Edvard Hoem. Norden i historisk perspektiv av Søren Sørensen. Nordisk kulturell identitet av Halvdan Skard


This symposium attempts to investigate what connections might remain between utopian ideals and sonic cultures, while at the same time reflecting on the contingencies of these cultures. With contributions by Nora M. Alter, Michel Chion, Christoph Cox, Diedrich Diederichsen, Caryl Flinn, Barbara Flückiger, Tom Holert, Brandon LaBelle, Christian Petzold, Constanze Ruhm, Christian Scheib, Holger Schulze, Axel Stockburger, Terre Thaemlitz, Hildegard Westerkamp


For the past ten years, Bill Dietz has been working through various methods of composing listening itself, without sound. Imagined as interventions into our everyday experience of the sonic (at home, via headphones, etc.), Dietz’s series of “Tutorial Diversions” are models for dynamic, spatial listening that can be applied to any audio whatsoever. The monograph 8 Tutorial Diversions, 2009-2014 brings together the scores of these works along with a series of photographs demonstrating their performance, a new essay by the author, and eight specially written softwares (programmed by Scott Cazan) to facilitate listeners’ home performance.

Dillon, Brian 2011. I Am Sitting in a Room, New York: Cabinet Books

The inaugural volume in Cabinet’s new 24-Hour Book series, I Am Sitting in a Room—written and designed in one day—explores the scenography and architecture of writing itself. Inspired in part by Georges Perec’s short fragment in Room the curious and the initiated alike may be drawn towards new and enriching experiences of the extraordinarily powerful music of Harrison Birtwistle.


It’s been a long, long time but finally it’s here. Originally planned as an update and slightly revised edition of the long deleted 2cd / book of the same name released in 2003 to celebrate 5 years of Rune Grammofon, this has now turned into a completely new and absolutely gorgeous book, quite simply a must have. Completely redesigned and improved with all new art from Kim Hiorthøy, more pages, slightly bigger and with 4 different types of paper, it features graphic works, photos, video stills, used and unused sleeve art, complete discography and more. The essays on the musical and visual profiles of the label from the first book are included, as is the original interview Kim did with label founder Rune Kristoffersen in 2003. New to this edition is a new interview as well as forewords by Rough Trade founder Geoff Travis and

David Fricke, senior editor at Rolling Stone magazine.

*Decomposition* is a bracing, revisionary, and provocative inquiry into music—from Beethoven to Duke Ellington, from Conlon Nancarrow to Evelyn Glennie—as a personal and cultural experience: how it is composed, how it is idiosyncratically perceived by critics and reviewers, and why we listen to it the way we do.

In *Sensing Sound* Nina Sun Eidsheim offers a vibrational theory of music that radically re-envisions how we think about sound, music, and listening. Eidsheim shows how sound, music, and listening are dynamic and contextually dependent, rather than being fixed, knowable, and constant. She uses twenty-first-century operas by Juliana Snapper, Meredith Monk, Christopher Cerrone, and Alba Triana as case studies to challenge common assumptions about sound—such as air being the default medium through which it travels—and to demonstrate the importance a performance’s location and reception play in its contingency. By theorizing the voice as an object of knowledge and rejecting the notion of an a priori definition of sound, Eidsheim releases the voice from a constraining set of fixed concepts and meanings.

In Eidsheim’s theory, music consists of aural, tactile, spatial, physical, material, and vibrational sensations. This expanded definition of music as manifested through material and personal relations suggests that we are all connected to each other in and through sound. *Sensing Sound* will appeal to readers interested in sound studies, new musicology, contemporary opera, and performance studies.

First published in 1987 and now considered a classic, *The Recording Angel* charts the ways in which the phonograph and its cousins have transformed our culture. In a new Afterword, Evan Eisenberg shows how digital technology, file trading, and other recent developments are accelerating—or reversing—these trends. Influential and provocative, *The Recording Angel* is required reading for anyone who cares about the effect recording has had—and will have—on our experience of music.

As stunning and complex as the music it celebrates, this book presents essays, photographs, archival material, and artworks that pay tribute to one of the world’s most daring and innovative record labels. Founded by the legendary producer Manfred Eicher in 1969, a moment when contemporary music was being redefined across all genres, ECM (Edition of Contemporary Music) aimed to bring jazz, improvised, and written music out of the studio and into living rooms around the world. Acoustically rich and expansive, ECM’s productions set new standards in sonic complexity. ECM recorded some of the world’s most extraordinary music, and its stable features some of the most influential musicians of the 20th century, including Keith Jarrett, Chick Corea, Steve Reich, Carla Bley, Meredith Monk, Marion Brown, Codona, the Art Ensemble of Chicago, and Arvo Pärt. Renowned for its high standards of quality, clarity, and freshness, ECM remains a cornerstone in the industry today. This comprehensive volume showcases ECM’s cultural breadth, not just in the music world but also within the broader artistic universe. It highlights aspects of African American music of the 1960s in Europe, during the height of the American Civil Rights era, as well as the changing relationships between musicians, music, and listeners. In exploring the work of ECM, this catalog brings together a range of visual arts—installation pieces, photography, and film—alongside essays and an anthology of liner notes.

*Dan Graham’s Rock My Religion* (1982–1984) is a video essay populated by punk and rock performers (Patti Smith, Jim Morrison, Jerry Lee Lewis, and Eddie Cochran) and historical figures (including Ann Lee, founder of the Shakers). It represented a coming together of narrative voice-overs, singing and shouting voices, and jarring sounds and overlaid texts that proposed a historical genealogy of rock music and an ambitious thesis about the origins of North America’s popular culture. Kodwo Eshun examines *Rock My Religion* not only in terms of contemporary art and Graham’s wider body of work but also as part of the broader culture of the time. He explores the relationship between Graham and New York’s underground music scene of the 1980s, connecting the artistic methods of the No Wave bands—especially their group dynamics and relationship to the audience—and *Rock My Religion*’s treatment of working class identity and culture.

World 3 complements The Otolith Group’s exhibition at Bergen Kunsthall, In the Year of the Quiet Sun, which revisits moments from the grand political project of mid-century Pan-Africanism, envisioned by revolutionaries such as W.E.B. Du Bois, George Padmore, Frantz Fanon and Kwame Nkrumah as the total liberation of the African continent from Europe through the building of a United States of Africa. One key work in the exhibition is “Statecraft,” where the short-circuiting of representation is enacted through a political calendar assembled from the unlikely and anaesthetic medium of the postage stamp. Gesturing toward this piece, World 3 also employs the
Five Musical Years in Ghana  


This book is the first monograph on the Scottish artist, Ruth Ewan. It follows the strong body of work created during her recent solo exhibitions at Kunsthal Charlottenborg, Copenhagen, and Dundee Contemporary Arts, Dundee. These shows have been significant statements that tie together many strands in Ewan’s practice, and extend her rich enquiry into collective action and memory.


The much-revered avant-garde guitarist John Fahey (1939–2001) incorporated influences ranging from folk, blues, and bluegrass to classical music, musique concrete, and noise in his primarily acoustic guitar-based compositions. Considered a legend by many, Fahey released upward of three dozen LPs in his lifetime. Relatively late in life, Fahey extended his so-called American Primitive approach beyond music, and into the creation of a substantial body of paintings created in makeshift studios in and around Salem, Oregon. Painting on found poster board and discarded spiral notebook paper, working with tempera, acrylic, spray paint, and magic marker, Fahey’s intuitive approach echoes the action painters and abstract expressionists. The same alluring and tranquilizing aesthetics that defines much of Fahey’s musical output are equally present in his paintings.

Farmer, Patrick 2016. *Listening and its not*. SARU & Compost and Height

Listening and its not brings together nineteen text realisations of a score by Patrick Farmer. The score invites performers to travel exactly 10 miles north of their home and write about the experience of listening “without pointing directly to it, or at it”. With contributions from some of the original voices to emerge in the field of writing in sound art practice over the last 10 years, including Daniela Cascella, Lawrence English, Sarah Hughes, Amelia Ishmael, Richard Pinnell, Salomé Voegelin and Mark Peter Wright. Listening and its not invites readers to rethink the act of listening as an internal, imaginative, discursive, dialogic and political terrain. The resultant texts range from the personal, scientific, informative and polemical. They provoke questions around the nature of location and our experience of place and, by refusing description, the act of listening is presented as a form of correspondence that reaches far further than the nineteen encounters that form the basis of this book.


From Ancient Greek times, music has been seen as a mathematical art, and the relationship between mathematics and music has fascinated generations. This collection of wide ranging, comprehensive and fully-illustrated papers, authorized by leading scholars, presents the link between these two subjects in a lucid manner that is suitable for students of both subjects, as well as the general reader with an interest in music. Physical, theoretical, physiological, acoustic, compositional and analytical relationships between mathematics and music are unfolded and explored with focus on tuning and temperament, the mathematics of sound, bell-ringing and modern compositional techniques.


Using modern technology, Patrick Feaster is on a mission to resurrect long-vanished voices and sounds—many of which were never intended to be revived. In short, this isn’t just another collection of historical audio—it redefines what “historical audio” is.


In this remarkable book, Steven Feld, pioneer of the anthropology of sound, listens to the vernacular cosmopolitanism of jazz players in Ghana. Some have traveled widely, played with American jazz greats, and blended the innovations of John Coltrane with local instruments and ways of being. Combining memoir, biography, ethnography, and history, Feld conveys a diasporic intimacy and dialogue that contests American nationalist and Afrocentric narratives of jazz history. His stories of Accra’s jazz cosmopolitanism feature Ghana/Guy Warren (1923–2008), the eccentric drummer who befriended the likes of Charlie Parker, Max Roach, and Thelonious Monk in the United States in the 1950s, only to return, embittered, to Ghana, where he became the country’s leading experimentalist. Others whose stories figure prominently are Nii Noi Nortey, who fuses the legacies of the black avant-gardes of
Fierce Urgency of Now links musical improvisation to struggles for social change, focusing on the connections between the improvisation associated with jazz and the dynamics of human rights struggles and discourses. The authors acknowledge that at first glance improvisation and rights seem to belong to incommensurable areas of human endeavor. Improvisation connotes practices that are spontaneous, personal, local, immediate, expressive, ephemeral, and even accidental, while rights refer to formal standards of acceptable human conduct, rules that are permanent, impersonal, universal, abstract, and inflexible. Yet the authors not only suggest that improvisation and rights can be connected; they insist that they must be connected.

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the 1960s and 1970s with pan-African philosophy in sculptural shrines to Coltrane and musical improvisations inspired by his work; the percussionist Nii Otoo Annan, a traditional master inspired by Coltrane’s drummers Elvin Jones and Rashied Ali; and a union of Accra truck and minibus drivers whose squeeze-bulb honk-horn music for drivers’ funerals recalls the jazz funerals of New Orleans. Feld describes these artists’ cosmopolitan outlook as an &quot;acoustemology&quot;: a way of knowing the world through sound.

Morton Feldman (1926-1987) is among the most influential American composers of the 20th century. While his music is known for its extreme quiet and delicate beauty, Feldman himself was famously large and loud. His writings are both funny and illuminating, not only about his own music but about the entire New York School of painters, poets, and composers that coalesced in the 1950s, including his friends Jackson Pollock, Philip Guston, Mark Rothko, Robert Rauschenberg, Frank O’Hara, and John Cage. Give My Regards to Eighth Street is an authoritative collection of Feldman’s writings, culled from published articles, program notes, LP liners, lectures, interviews, and unpublished writings.


Fetveit, Harald 2015, Harald Fetveit took these 1997 – 2014: Fotobok


Finborud, Lars Mercch, 2013, ARNE NORDHEIM ingen -ismen for meg takk! Orfeus Publishing


How does sound shape urban life? What do soundscapes reveal about the experience of modernity? This innovative essay collection explores a series of critical themes including the diversity of urban soundscapes; acoustic flânerie and different ways of listening to the city; the emergence of specific associations between place, music, and sound; and the acoustic ecology of architecture, landscape and urban design.


This book explores the life and works of Robert Ashley, one of the leading American composers of the post-Cage generation. Ashley’s innovations began in the 1960s when he, along with Alvin Lucier, Gordon Mumma, and David Behrman, formed the Sonic Arts Union, a group that turned conceptualism toward electronics. He was also instrumental in the influential ONCE Group, a theatrical ensemble that toured extensively in the 1960s. During his tenure as its director, the ONCE Festival in Ann Arbor presented most of the decade’s pioneers of the performing arts. Particularly known for his development of television operas beginning with *Perfect Lives*, Ashley spun a long series of similar text/music works, sometimes termed “performance novels.” These massive pieces have been compared with Wagner’s Ring Cycle for the vastness of their vision, though the materials are completely different, often incorporating noise backgrounds, vernacular music, and highly structured, even serialized, musical configurations.

**Gansing**, Kristoffer, Teresa Go, Sabine Weier og Lina Zuppke (red.) 2013, *Transmediale 2013 BWPWAP (Back When Pluto Was a Planet)*, Berlin: Transmediale

Back When: Mobile phones were dumb. Letters traveled by pneumatic air. Tweeting was for birds. Users were chatting on the Minitel. ICQ beat IRC. Xerox challenged the Thermofax. YouTube was just another Web 2 start-up. Fax was the new Telex. You were calling up Bulletin Board Systems. Only university students were using facebooks. History had ended. We had nine planets. Pluto was a Planet.


*Rapture* is a publication of the ongoing Office for Contemporary Art Norway’s Verksted series. This book is published in tandem with *Rapture*, a project by Camille Norment, commissioned by OCA and curated by Katya García-Antón, Director, OCA, in collaboration with Antonio Cataldo, Senior Programmer, OCA, on the occasion of Norway’s contribution to the 56th International Art Exhibition, La Biennale di Venezia (9 May - 22 November 2015).


In 2012, Thomas Gardner and Salomé Voegelin hosted a colloquium, entitled "Music - Sound Art: Historical Continuum and Mimetic Fissures", at the London College of Communication, University of the Arts London. This colloquium dealt with the current fervent debate concerning the relationship between sound art and music. This book proposes the opening of the colloquium to a wider readership through the publication of a decisive range of the material that defined the event.


Boken er tenkt som en grunnbok for studenter i teatervitenskap, og inneholder mer enn trett tekster av sentrale teaterpersonligheter gjennom tidene. De er representert ved egne originaletekster eller intervjuer sammen med en introduksjon av forfatter og tekst. Har litteraturliste og personregister.

**Gertner**, Jon 2012. *The Idea Factory: Bell Labs and

The definitive history of America's greatest incubator of technological innovation

In this first full portrait of the legendary Bell Labs, journalist Jon Gertner takes readers behind one of the greatest collaborations between business and science in history. Officially the research and development wing of AT&T, Bell Labs made seminal breakthroughs from the 1920s to the 1980s in everything from lasers to cellular elephony, becoming arguably the best laboratory for new ideas in the world. Gertner's riveting narrative traces the intersections between science, business, and society that allowed a cadre of eccentric geniuses to lay the foundations of the information age, offering lessons in management and innovation that are as vital today as they were a generation ago.

**Gilje, HC 2017. Conversations with Spaces**, Oslo: Uten Tittel


For his first book, PRESETS – digital shortcuts to sound, Stefan Goldmann has talked to industry leaders, programmers, producers, musicians and fine artists to collect a comprehensive description of the world of preset audio: from synthesis to sample libraries, from instrument emulations and gear cloning to automated composition and performance – short cuts in electronic music, classical and traditional musics, guitar rock & fine arts are covered. Disruptive gear and iconic presets, their background and impact – from Korg’s M1, Yamaha’s DX7 and Roland’s 909 to Ableton Live, Native Instruments Reaktor, Sidechain compression and Auto-Tune – are discussed with unprecedented depth and clarity.


Sound can be deployed to produce discomfort, express a threat, or create an ambiance of fear or dread—to produce a bad vibe. Sonic weapons of this sort include the "psychoacoustic correction" aimed at Panama strongman Manuel Noriega by the U.S. Army and at the Branch Davidians in Waco by the FBI, sonic bombs (or "sound bombs") over the Gaza Strip, and high-frequency rat repellents used against teenagers in malls. At the same time, artists and musicians generate intense frequencies in the search for new aesthetic experiences and new ways of mobilizing bodies in rhythm. In Sonic Warfare, Steve Goodman explores these uses of acoustic force and how they affect populations.


Here is a book that addresses many issues, providing many answers. Fruit of numerous years of teaching, the book is of course first intended for students of electro-acoustic composition, describing in detail the myriad techniques they must master in order to become fluent in the acousmatic language. But it will also provide musicologists with precious analytical tools, while furnishing simple music lovers keys to listening that will allow them to gain access to musical works that may have before seemed impenetrable.


What is experimental music today? This book offers an up to date survey of this field for anyone with an interest, from seasoned practitioners to curious readers. This book takes the stance that experimental music is not a limited historical event, but is a proliferation of approaches to sound that reveals much about present-day experience. An experimental work is not identifiable by its sound alone, but by the nature of the questions it poses and its openness to the sounding event.

**Graham, Dan 2009. Rock/Music Writings**, New York: Primary Information

The book collects 15 of Graham’s most influential writings, on bands ranging from The Kinks to Bow Wow Wow, first published in art journals such as _Real Life, Open Letter_ and _ZG_ between 1968 and 1988, and in the now rare volume _Rock My Religion_. It includes such landmark essays as "Punk as Propaganda," which explicates the self-packaging and media critique of The Ramones, Devo, the Sex Pistols, the Desperate Bicycles and others; "Rock My Religion," in which Graham traces themes of ecstatic reverie in rock performance (with a focus on Patti Smith), through a beautiful composite of quotation, commentary and photography; and "New Wave Rock and the Feminine," which discusses the onstage personae of Lydia Lunch, Debbie Harry and Siouxsie Sioux, and the gender politics of all-female groups such as The Slits, The Raincoats, Bush Tetras and others. Throughout Rock/Music Writings, Graham’s appraisals are clear-eyed, sophisticated and poetically constructed, a genre of their own within artists’ writings.


Denne boken trekker opp hovedlinjene i vårt musikkliv gjennom århundrene. Både kunstmusikken og folkmusikken er med, og det er avsnitt om samisk musikk, skillingsviser, norsk jazzmusikk og popmusikk. En rekke noteeksempler med


Contemporary Norwegian Music – provides a straightforward and thorough account of Norwegian music from the 1920’s until the present. Particular emphasis is placed on more recent developments in the three decades before 1980. This was an exciting period in which a number of new institutions and educational programs came into being. Composers liberated themselves from the national confines of the interwar years, and began instead to embrace international trends.

**Gripsrud, Jostein (red.)** 2002. *Populærmusikken i kulturpolitikk*, Oslo: Norsk kulturråd

Ein rapport utarbeidd av ei tverrfagleg gruppe på ti forskarar leia av professor Jostein Gripsrud. Dokumentet er blitt på over 400 sider, og er kome til i løpet av sneue fem månader. Rapporten peikar på behov for generell styrking av kvalitetstilfølgjande tiltak på feltet som utdanning og opplæring, opprusting av arrangørkompetanse og -netverk, betre representasjon i relevante kulturpolitiske fora, betre næringspolitisli tilrettelegging og ivaretaking av populærmusikken si historie.


The narrative of *A History of Western Music* naturally focuses on the musical works, styles, genres, and ideas that have proven most influential, enduring, and significant—but it also encompasses a wide range of music, from religious to secular, from serious to humorous, from art music to popular music, and from Europe to the Americas. With a six-part structure emphasizing the music's reception and continued influence, Burkholder's narrative establishes a social and historical context for each repertoire to reveal its legacy and its significance today.


John Cage's disdain for records was legendary. He repeatedly spoke of the ways in which recorded music was antithetical to his work. In *Records Ruin the Landscape*, David Grubbs argues that, following Cage, new genres in experimental and avant-garde music in the 1960s were particularly ill suited to be represented in the form of a recording. These activities include indeterminate music, long-duration minimalism, text scores, happenings, live electronic music, free jazz, and free improvisation. How could these proudly evanescent performance practices have been adequately represented on an LP?

In their day, few of these works circulated in recorded form. By contrast, contemporary listeners can encounter this music not only through a flood of LP and CD releases of archival recordings but also in even greater volume through Internet file sharing and online resources. Present-day listeners are coming to know that era's experimental music through the recorded artifacts of composers and musicians who largely disavowed recordings. In *Records Ruin the Landscape*, Grubbs surveys a musical landscape marked by altered listening practices.

**Gullickson, Charis** 2012. *TECH-Stiles, Leikanger: Skald*


As one of the most influential figures of experimental music and performance Charlemagne Palestine has remained an enigma. Unlike his illustrious contemporaries Terry Riley, John Cale, Steve Reich and Philip Glass little has been written on Palestine and his continuing influence. In his own right, he was and remains today a pivotal personality whose research in musical composition and performance has been characterised over the years by its inconstant repetitiveness, its flamboyance and its mysticism, but also by its violence. Palestine has left a lasting impression and remains a crucial contributor to today's experimental music scene. Perhaps the amazing scope of his work to and the restlessness of his life never easily allowed a thorough review of his work. This monograph is the first extensive attempt to do so. Charlemagne Palestine is published in two editions—in French and English.

**Habbestad, Bjørnar** 2012. *Lemur - Critical Band, New York/Bergen*

Critical Band is a modular, site-specific composition designed as a process: a negotiation between a site, a group of musicians and a score. Fundamentally, the piece investigates how music can relate to the space in which it is performed: turning a composition into a utility to illuminate architecture in sound. Ideas from music history, architecture and room acoustics have informed all stages of this project, and found their way into terminology, harmony, instrumentation and musical form.

**Habbestad, Kjell** 1992. *Arrangement, arenaer og aktører i norsk samtidsmusikk*, Oslo: Norsk Kompisforføring ønsker at boka kan fungere som en nyttig oppslagsbok og veileder for alle som ønsker et nærmere kjennskap til norske komponisters
Noise/Music looks at the phenomenon of noise in music, from experimental music of the early 20th century to the Japanese noise music and glitch electronics of today. It situates different musics in their cultural and historical context, and analyses them in terms of cultural aesthetics. Paul Hegarty argues that noise is a judgement about sound, that what was noise can become acceptable as music, and that in many ways the idea of noise is similar to the idea of t

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Noise/Music maps the future of music and the many paths towards it.

Chimerizations feature a radically new form of documentation of Florian Hecker’s sound works that dramatize the phenomenon of Auditory Chimaeras. The publication presents the documentation of Hecker’s recent sound pieces (“Magnitude Estimation,” 2010; “Hecker Leckey Sound Voice Chimera,” 2011; “Bregman/Deutsch Chimera,” 2011; “Chimerization (MIT Project),” 2011 “Chimerization” 2012; and “Hinge,” 2012). The images, installation-reference and productions stills, have been altered by Hecker using a Sift Flow Algorithm. The result is varied and idiosyncratic, with the same image undergoing multiple translations, effectively creating a visual parallel to the chimeric phenomenon produced in the sound works they document.

Bringing the ideas of twentieth-century avant-garde composers Arnold Schoenberg and John Cage to their ultimate conclusion, Infinite Music proposes a system for imagining music based on its capacity for variation, redefining musical modernism and music itself in the process. It reveals the restrictive categories traditionally imposed on music-making, replaces them with a new vocabulary and offers new approaches to organizing musical creativity. By detailing not just how music is composed but crucially how it’s perceived, Infinite Music maps the future of music and the many paths towards it.

Aesthetics and Music; is a fresh and often provocative exploration of the key concepts and arguments in musical aesthetics. It draws on the rich heritage of the subject, while proposing distinctive new ways of thinking about music as an art form. The book looks at: The experience of listening Rhythm and musical movement; What modernism has meant for musical aesthetics; The relation of music to other ‘sound arts’; Improvisation and composition as well as more traditional issues in musical aesthetics such as absolute versus programme music and the question of musical formalism.

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underpinned throughout by the ideas of thinkers like Adorno and Deleuze, 
Noise/Music is the perfect primer for anyone interested in the louder side of 
experimental music.


Hobijn, Geert-Jan 2014. *Witteveen+Bos Art+Technology Award 2014*, Witteveen+Bos Art+Technology Award

Hval, Jenny 2012. Inn i ansiktet, Oslo: Forlaget Oktober

Inn i ansiktet skriver seg inn i historien om en ung kvinne som hørte Guds stemme i sin egen kropp. Den synger etter, lever seg inn i og skjærer seg nye impulser utenfra. Bygge reises i omgivelser preget av kolonialistisk arkitektur og der havnen gir stadig spørsmål knyttet til sosialpolitikk, økonomi, hverdagsliv og psykologi i en by der nye bombing strategies, bankers and movie stars experimented with hallucinogens, brainwashing was just another form of interior decoration and strange lights in the sky were taken very seriously indeed. After Welcome to Mars, you’ll never be able to think about the 1950s the same way again.


A story of weird science, strange events and even stranger beliefs, set in an age when the possibilities for human development seemed almost limitless, Welcome to Mars offers a fascinating, detailed chronology of where it all went wrong. In his own inimitable style, Ken Hollings draws upon newspaper accounts, advertising campaigns, declassified government archives, old movies and newspapers from the period to depict an unsettled time in which the layout of suburbia reflected atomic bombing strategies, bankers and movie stars experimented with hallucinogens, brainwashing was just another form of interior decoration and strange lights in the sky were taken very seriously indeed. After Welcome to Mars, you’ll never be able to think about the 1950s the same way again.


Electronic and Experimental Music: Technology, Music, and Culture provides a comprehensive history of electronic music, covering key composers, genres, and techniques used in analog and digital synthesis. This textbook has been extensively revised with the needs of students and instructors in mind. The reader-friendly style, logical organization, and pedagogical features of the fifth edition allow easy access to key ideas, milestones, and concepts.

Hovinbøle, Tom Løberg 2012. Lyttekunst: Samtaler om fri-improvisert musikk, Marhaug forlag

Norske fri-improviserende musikere spiller seg til suksess verden over. Her hjemme har de stått i spissen for en vital oppblomstring av det musikalske landskapet de siste ti årene. Men de spiller en musikk som både er kontroversiell og lite kjent, misforstått av mange, elsket av de som utover den. Lyttekunst er like mye for musikkelskere som musikere, og tar for seg fri-improvisasjonens paradoks natur. Gjennom 15 samtaler med noen av Norges fremste improvisatorer, tegner Lyttekunst et bilde av hva fri-improvisasjon er – og kan være.


The book provides an overview in an in-depth reader format, bridging the gap between conventional accounts of the scene and the new pan-academic focus on Black Metal as a conduit for socio-cultural expression. The book is a contemporary reader on a genre often maligned by the press as overly concerned with nihilism, destructiveness and an insular obsession with Satanism and aggressive nationalism. In reality, Black Metal is a constantly evolving vehicle for musically and ideologically progressive groups and artists, one that is increasingly forward-thinking despite maintaining a purity of expression that is tied to the past.
This page contains a list of books and articles, with brief descriptions of their contents. Each entry is a bibliographic citation followed by a short summary or excerpt from the source.

**Hval, Jenny. 2012. *Innocence Is Kinky*, Henie Onstad Art Centre**

Program for performance: As part of the Oya music festival autumn 2011, Jenny Hval performed a silent movie concert in Oslo. Her own music accompanied the film *La passion de Jeanne d’Arc* (the Danish director Carl Theodor Dreyer’s portrait of Jeanne d’Arc that dates from 1928). Innocence is kinky is a 25 minute long sound and light installation. The light design is created by Kyrre Heldal Karlsen, in cooperation with Jenny Hval.

**Iddon, Martin 2013. *New Music at Darmstadt: Nono, Stockhausen, Cage, and Boulez*, Cambridge: Cambridge University Press**

*New Music at Darmstadt* explores the rise and fall of the so-called ‘Darmstadt School’, through a wealth of primary sources and analytical commentary. Martin Iddon’s book examines the creation of the Darmstadt New Music Courses and the slow development and subsequent collapse of the idea of the Darmstadt School, showing how participants in the West German new music scene, including Herbert Eimert and a range of journalistic commentators, created an image of a coherent entity, despite the very diverse range of compositional practices on display at the courses. The book also explores the collapse of the seeming collegiality of the Darmstadt composers, which crystallised around the arrival there in 1958 of the most famous, and notorious, of all post-war composers, John Cage, an event that, Carl Dahlhaus opined, ‘swept across the European avant-garde like a natural disaster’.


The Kalevala, the Finnish national epic, has been a major source of national self-esteem and inspiration in Finnish culture and art ever since it was first published. Its ancient poetry has variously fired the political ambitions of a young nation and generated dazzling artistic vistas that delve into its shamanistic depths. This is the first book ever to explore the impact of the poetry of the Kalevala on Finnish music, including jazz and the diverse forms of popular music. The articles cover a wide span of influences and processes from Sibelius to the ‘Kalevala metal’ of the new millennium.


A Cultural Odyssey gives readers an overview of the arts in Norway from the ancient rock carvings to the wide spectrum of contemporary art. Norwegian painting, literature, theatre, film, music, architecture, folk art, handicrafts and design are each presented in their own individual chapters.


Essaynummer med Helene Uri, henning Hagerup, Kjartan Flogstad m.fl.


Neither monograph nor social history, the book takes Conrad’s collaborative interactions as a guiding thread by which to investigate the contiguous networks and discursive interconnections in 1960s art. Such an approach simultaneously illuminates and estranges current understandings of the period, redrawing the map across medium and stylistic boundaries to reveal a constitutive hybridization at the base of the decade’s artistic development. This exploration of Conrad and his milieu goes beyond the presentation of a relatively overlooked oeuvre to chart multiple, contestatory regimes of power simultaneously in play during the pivotal moment of the 1960s.


Frederick Charles Judd (1914-1992) was a pioneer of British electronic music, composing and recording at his home studio. ‘Electronic Music and Musique Concrète’, originally published in 1961, was one of the earliest books to introduce to a popular audience a form of music then in its infancy. From the late 1950s into the 1960s Judd toured Britain giving lectures and demonstrations of techniques and equipment, often in the company of his friend and fellow innovator Daphne Oram. Judd’s biggest commercial success as a musician came in 1965 with Space Patrol, the first British TV series to feature an all-electronic score. A second book by Judd, ‘Electronics In Music’ (1972), is also published by Foruli Classics.


In this illustrated, interview-format volume, 16 women performance artists animatedly address the volatile issues of male domination, feminism, race and denial. Among the modern warriors here are Diamanda Galás, a composer of...
rather than the warm glow of light or the soothing wash of sound. Against Ambience argues for an art that acknowledges its own methods and intentions; its own position in the structures of cultural power and persuasion. Against Ambience diagnoses music from the Enlightenment until the present day, providing an original and topical. This book outlines and explains the development of sonic weapons and the use of music in torture in the so-called War on Terror have both made the subject of music that is bad for the health worryingly prevalent. Music has been used as a cure for disease since as far back as King David’s lyre, but the notion that it might be a serious cause of mental and physical illness was rare until the late eighteenth century. At that time, physicians started to argue that excessive music, or the wrong kind of music, could over-stimulate a vulnerable nervous system, leading to illness, immorality and even death. Since then there have been successive waves of moral panics about supposed epidemics of musical nervousness, caused by everything from Wagner to jazz and rock ‘n’ roll. It was this medical and critical debate that provided the psychiatric rhetoric of “degenerate music” that was the rationale for the persecution of musicians in Nazi Germany and the Soviet Union. By the 1950s, the focus of medical anxiety about music shifted to the idea that “musical brainwashing” and “subliminal messages” could strain the nerves and lead to mind control, mental illness and suicide. More recently, the prevalence of sonic weapons and the use of music in torture in the so-called War on Terror have both made the subject of music that is bad for the health worryingly topical. This book outlines and explains the development of the idea of pathological music from the Enlightenment until the present day, providing an original contribution to the history of medicine, music and the body.

Kim-Cohen, Seth 2016. Against Ambience and Other Essays, New York/London: Bloomsbury

Against Ambience diagnoses - in order to cure - the art world’s recent turn toward ambience. Against Ambience argues for an art that acknowledges its own methods and intentions; its own position in the structures of cultural power and persuasion. Rather than the warm glow of light or the soothing wash of sound, Against Ambience proposes an art that cracks the surface of our prevailing patterns of encounter.
 initiating productive disruptions and deconstructions.


Polemical, revisionist, prescriptive: In The Blink of an Ear argues for a reassessment of the short history of sound art, rejecting the tendency toward sound-in-itself in favour of a reading of sound’s expanded situation and its uncontrollable textuality. It has been nearly a century since Marcel Duchamp famously proposed a non-retinal visual art, rejecting judgments of taste and beauty. The book asks why the sonic arts did not experience a parallel turn toward a non-cochlear sonic art, imagined as both a response and a complement to Duchamp’s conceptualism. Rather than treat sound art as an artistic practice unto itself, or as the unwanted child of music, it relates the post-War sonic arts to contemporaneous movements in the gallery arts.


Lydkunst. Produsert av Jacob Kirkegaard i samarbeid med Museum of Contemporary Art, Roskilde, Denmark.


Where does the history of Finnish classical music begin? Who was the first internationally known Finnish composer? Who wrote the first Finnish opera? Or symphony? Inventing Finnish Music is a history of Finnish classical music told through composers in a chronological survey which puts them in their historical and stylistic contexts. Here you will find both established classics and the great Finnish composers of today and tomorrow.


Boka gir veiledning om akustiske forhold både for "amateurer" og fagfolk som gjennom deltakelse i byggekomitéer etc., ønsker å medvirke til best mulig akustiske og lydmessige forhold for utøvelse av musikk. Dette både ved bygging, ombygging og tilrettelegging av lokaler for musikkutøving. Her gis også mange gode råd for enklere praktisk tilrettelegging av eksisterende lokaler og bruk av lydanlegg.

**Krogvig, Ingvild 2012. I Wish This Was a Song: Music in Contemporary Art**, Oslo: Nasjonalmuseet for kunst, arkitektur og design

Utstillingskatalog.

**Kubisch, Christina. Wulf Herzogenrath og Ingmar Lahnemann (red.) 2008. Stromzeichnungen / Electrical Drawings**, Heidelberg: Kehrer Verlag

Christina Kubisch is one of the pioneers of sound art, with numerous sound installations, performances and compositions to her credit, along with an extensive body of accompanying material that actually forms the springboard for her work. Included are drawings, visual musical scores and text and image sketches from the last 35 years, most of which have never before been shown. Topics treated include architecture, acoustics, the composition process, electronic sound generation, electro-magnetic induction, observations on the listener’s behavior, studies on light phenomena in connection with acoustics and the «beauty» of the drawing itself as basis for translating an abstract idea into a three-dimensional sound installation.


Haunting, ferociously powerful look at life as a 2nd-generation immigrant in Coventry, England through the music of an ancient past. - From the grey streets of Coventry, to the green jungles of India, Neil Kulkarni chases the sounds of his past and ancient songs from the sub-continent to try and find himself a new way of listening to some of the oldest music on earth. Part touching memoir, part ferocious polemic, An Eastern Spring confronts race and the ghosts of the past in a fearless attempt to map our past, present and future as western music listeners.


Pauline Hall (1890-1969) var ein markant person i musikklivet i Noreg, og på mange vis ein pådrivar for å modernisere det. I sitt doktorgradsprosjekt har Astrid Kvalheim utforska hovudpersonens verksom samtidig gjennom dei to tredje desetine av 1900-talet med ulike forståingar av modernitet og modernisme som omdreiepunkt. Framstillinga er strukturert rundt tre viktige roller Hall hadde i musikk- og kulturlivet: 1) Ho skilte seg tidleg ut som ein fransk-inspirert komponist. 2) Ho falda seg ut som teatermenneske ved både å skrive scenemusikk og å regissere. 3) Ho var grunnlegger og mangeårig leiar av organisasjonen Ny Musikk. I tillegg utmerkte ho seg gjennom fleire tår som skribent og debattant, særlig som kritikar i Dagbladet. Kvalheim nærmar seg Hall frå tre forskarposisjoner: 1) ein biografisk, 2) ein utovande, 3) ein kultursosiologisk og diskursorientert. Den mangesidige musikkpersonen kjem slik fram gjennom skildringar av livet til Hall, levande tolkingar av sangeane hennar (lagt ved på CD) og temaatiske drøftingar knytt til dei overordna spørsmåla om modernitet. Til saman kastar arbeidet nytt lys både over Hall, impulsane ho formidla frå eit større Europa til Noreg og tidene ho levde i.

**Kydland, Eirik, Synne Øverland Knudsen 2016. ENO-BOKA 2016**, Oslo: Eno Forlag

Boka samlar tekster og perspektiver om vår musikkalske samtid. En bok for de som elsker årsoppsummeringer, men er lei av ti identiske topp-tister. En slags musikkjournalistikkens svar på årsleksikonet Hvem Hva Hvor, som man kan plukke

*Acoustic Territories: Sound Culture and Everyday Life* offers an expansive reading of auditory life. It provides a careful consideration of the performative dynamics inherent to sound culture and acts of listening, and discusses how auditory studies may illuminate understandings of contemporary society. Combining research on urbanism, popular culture and auditory issues, *Acoustic Territories* opens up multiple perspectives - it challenges debates surrounding noise pollution and charts an "acoustic politics of space" by unfolding auditory experience as located within larger cultural histories and related ideologies.

Brandon LaBelle traces auditory life through a topographic structure: beginning with underground territories, through to the home as a site, and then further, to streets and neighborhoods, and finally to the sky itself. This structure follows sound as it appears in specific auditory designs, as it is mobilized within various cultural projects, and queries how it comes to circulate through everyday life as a medium for social transformation. *Acoustic Territories* uncovers the embedded tensions and potentiality inherent to sound as it exists in the everyday spaces around us.

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This is a fascinating overview of the history of sound art. The rise of a prominent auditory culture, as seen in the recent plethora of art exhibitions on sound art, in conjunction with academic programs dedicated to "aural culture", sonic art, and auditory issues now emerging, reveals the degree to which sound art is lending definition to the 21st century. And yet, sound art still lacks related literature to complement, and expand, the realm of practice. "Background Noise" sets out an historical overview, while at the same time shaping that history according to what sound art reveals - the dynamics of art to operate spatially, through media of reproduction and broadcast, and in relation to the intensities of communication and its contextual framework.


Organized as a temporary working group, the Manual project set out to explore sound and auditory experience as platforms for social meeting, urban intervention and environmental investigation. Developed in collaboration with Atelier Nord and the Ultima festival and staged in Oslo in 2009, the project brought together six artists from around Europe engaged in experimental media practices. The project functioned as a series of process-oriented field studies of the city, involving locational research, performative actions and public discussion. Such an approach aimed to use sound as a process of temporal and social exchange. The works involved supplemented objective perspectives with face-to-face interactions, secret interventions, and transmissions so as to bring forward amplifications of city life.


A timely exploration of whether sound and listening can be the basis of political change. In a world dominated by the visual, could contemporary resistances be auditory? This timely and important book from Goldsmiths Press highlights sound’s invisible, disruptive, and affective qualities and asks whether the unseen nature of sound can support a political transformation. In Sonic Agency, Brandon LaBelle sets out to engage contemporary social and political crises by way of sonic thought and imagination. He divides sound’s functions into four figures of resistance— the invisible, the heard-over, the itinerant, and the weak—and argues for their role in creating alternative “unlikely publics” in which to foster mutuality and dissent. He highlights existing sonic cultures and social initiatives that utilize or deploy sound and listening to address conflict, and points to their work as models for a wider movement. He considers issues of disappearance and hidden culture, nonviolence and noise, creole poetics, and networked life, aiming to unsettle traditional notions of the “space of appearance” as the condition for political action and survival. By examining the experience of listening and being heard, LaBelle illuminates a path from the fringes toward hope, citizenship, and vibrancy. In a current climate that has left many feeling they have lost their voices, it may be sound itself that restores it to them.
Editors Lander and Lexier have made a brave attempt to define exactly what “sound by artists” is, collating over 30 essays ranging from interview excerpts with John Cage to art installation literature; discussion over how everyday “noise” constitutes audio art; cassette culture of the 80s; and pioneering tape-splicing the likes of which Steinisky helped take overground.

From its early origins in wildlife sound and in ethnographic research, field recording has expanded over the last few decades into a diverse range of practices which explore and investigate aspects of the lived environment. Cathy Lane and Angus Carlyle have collected interviews with contemporary sound artists who use field recording in their work.

Since Grieg died in 1907, there have been more than fifty years of progress, years which in most countries have produced a remarkably rich and varied development in the world of music. During these years Norway, too, has enjoyed her share of this advance, and fostered a succession of young and talented musicians who have carried on the heritage of Grieg and found inspiration in his works. This book will give an account of the developments which led up to Grieg and of contemporary trends.

On Onions is a photographic study of onions by Israeli-born artist Elad Lassry (born 1977). Characteristically highlighting the spectrum of hues and shapes for the vegetable, Lassry's selected taxonomy includes sections on red, yellow and white onions, each of which possesses its own distinct taste and benefits. On Onions is Lassry's first artist’s book, and the work will exist only in book form; it is at once wry, refreshing and disorienting in its biology workbook style, which makes fruitful use of "the confusion that results when there is something just slightly wrong in a photograph" (as the artist has described his practice in general). Composed by the artist and arranged by Stuart Bailey, the book includes an essay written by Angie Keefer about the effects of sliced onions on human tear ducts.

This is the first biography of the musician and composer Arthur Russell, one of the most important but least known contributors to New York's downtown music scene during the 1970s and 1980s. With the exception of a few dance recordings, including “Is It All Over My Face?” and “Go Bang! #5,” Russell's pioneering music was largely forgotten until 2004, when the posthumous release of two albums brought new attention to the artist. This revival of interest gained momentum with the issue of additional albums and the documentary film Wild Combination. Based on interviews with more than seventy of his collaborators, family members, and friends, Hold On to Your Dreams provides vital new information about this singular, eccentric musician and his role in the boundary-breaking downtown music scene.

In this masterpiece on the masters of music, Lebrecht enthralls readers with his insightful look into the lives and careers of the world's most celebrated conductors. From Richard Strauss to Herbert von Karajan to Leonard Bernstein to Simon Rattle, The Maestro Myth examines the world of classical music and the mounting crisis in a profession where genuine talent grows ever scarcer.

Founded in 1965 and still active today, the Association for the Advancement of Creative Musicians (AACM) is an American institution with an international reputation. George E. Lewis, who joined the collective as a teenager in 1971, establishes the full importance and vitality of the AACM with this communal history, written with a symphonic sweep that draws on a cross-generational chorus of voices and a rich collection of rare images. Moving from Chicago to New York to Paris, and from founding member Steve McCall's kitchen table to Carnegie Hall, A Power Stronger Than Itself uncovers a vibrant, multicultural universe and brings to light a major piece of the history of avant-garde music and art.

In this volume, the complete story of sound art is told by one of the country's leading critics and scholars. The author traces the history of this form of art—highlighting the convergence of the indie world bands such as Sonic Youth with the art world—looking at the critical cross-pollination that has led to some of the most important and challenging art being produced today, including work by Christian Marclay, LaMonte Young, Janet Cardiff, Rodney Graham, and Laurie Anderson, among many others.

Composer and performer Alvin Lucier brings clarity to the world of experimental
**Music**, Middletown: Wesleyan University Press

Music as he takes the reader through more than a hundred groundbreaking musical works, including those of Robert Ashley, John Cage, Charles Ives, Morton Feldman, Philip Glass, Pauline Oliveros, Steve Reich, Christian Wolff, and La Monte Young. Lucier explains in detail how each piece is made, unlocking secrets of the composers’ style and technique. The book as a whole charts the progress of American experimental music from the 1950s to the present, covering such topics as indeterminacy, electronics, and minimalism, as well as radical innovations in music for the piano, string quartet, and opera. Clear, approachable and lively, Music 109 is Lucier’s indispensable guide to late 20th-century composition.


Et referanseverk til utstillingen. I tillegg til en presentasjon av de enkelte utstillerne, består publikasjonen av kunstteoretiske tekster og bidrag fra kunstnere, filosofer, statsviter og journalister.


This present volume draws on over forty years of the author’s close study of Stockhausen and functions as a catalogue raisonné of Stockhausen’s complete output. With plentiful citations from the history of radio, film, and sound recording, as well as from contemporary science and technology, the book is laid out in strictly chronological order and contains unusually ample commentary on the composer’s sources of inspiration.


2014 yearbook. The volume features interviews with Peter Eötvös and Martin Grubinger, in-depth articles about Klaus Huber and Fausto Romitelli, insights into the Puccini critical edition and any more.


Portraits polychromes is a series of books associated with multimedia documents presented on the Internet site of the GRM since 2001. In releasing this collection, their primary concern was to increase awareness of the electroacoustic repertoire and the reserves in the GRM archives. Pierre Schaeffer, Pierre Henry, Brian Kane, Réjean Beaucage, Marcus Erze and Simon Grintsch, Martin Laliberté, Philippe Langlois, Jacques Perriault, Jean-Claude Risset, John Dack Rolf Inge Godøy, Jacqueline Schaeffer, Evelyne Gayou, François Bayle, Claude Guisard, Francis Coupigny, François Délande, Beatriz Ferreyra, Roger Chioni, Nicolas Frize, Jean-Michel Jarre, Daniel Teruggi, Marie-Claire Schaeffer, Jocelyne Tournet.

Matrix: New music centre, *Het Pluriversum van Lucien Goethals*

Om komponisten Lucien Goethals.


Introducing The JG Ballard Book, an oversized collection of articles, ideas, interviews, insights and a travelogue... as well as uniquely featuring hi-rez reproductions of over 60 pages of handwritten and typed letters from JG Ballard himself. The JG Ballard Book is 192 (count ‘em) full-colour large format pages of fun and fascinating insights into “The Seer of Shepperton” – his life, his work and his planar intersections.


Boken tar et oppgjør med den rådende kulturpolitiske ideologien. Vi må satse på kultur fordi kulturen har en egensverdi, ikke for å utjevne sosiale forskjeller.

Poffaterne fremmer en rekke forslag for å skape større avstand mellom staten og kulturlivet.


Euphonics is about the natural meanings of sounds and their influence in the formation of words and languages. The subject was first raised in Plato’s Cratylus, where Socrates adjudicates in a debate about the significance of names, whether they are applied to things at random or whether they are in some way appropriate to the objects they are applied to. Plato’s play is full of puns and jokes which no one now can understand, but the general imolication is that the subject should be dealt with humour. So, after an introductory essay, there follows the dictionary, with entries for distinctive sounds, with examples and the author’s own rhyming verse.

Miles, Barry 2011. *In the seventies: Adventures in the Counterculture*, London: Serpent’s Tail

In The Seventies tells the story of London and New York during the decade that is often written off as one long hangover after the exuberance of the sixties. Miles remembers a fascinating period in which many of the hippie dreams became realities, and others came back in shiny new clothes at the advent of the punk revolution. Beginning with Allen Ginsberg’s hippie commune in upstate New York and moving on to his time cataloguing William Burroughs’ archives in London, Miles remembers the decade that began with David Bowie in drag and ended with Grace Jones naked at Studio 54. This is a memoir that challenges modern perceptions of the decade with great anecdotes featuring an extraordinary cast of characters, from
Allen Ginsberg to Richard Hell, Leonard Cohen to Brian Eno.

Music’s inclusivity - its potential to unite cultures, disciplines, and individuals - defined the life and career of Lou Harrison (1917-2003). Beyond studying with leading composers of the avant-garde such as Henry Cowell and Arnold Schoenberg, conducting Charles Ives’ Pulitzer Prize-winning “Third Symphony”, and staging high-profile percussion concerts with John Cage, Harrison has achieved fame for his distinctive blending of cultures - from the Chinese opera, Indonesian gamelan, and the music of Native Americans to modernist dissonant counterpoint.

Composing a World: Lou Harrison, Musical Wayfarer, Urbana/Chicago: University of Illinois Press

Perfecting Sound Forever tells the story of recorded music, introducing us to the innovators, musicians and producers who have affected the way we hear our favourite songs, from Thomas Edison to Phil Spector. Exploring the balance that recordings strike between the real and the represented, Greg Milner asks the questions which have divided sound recorders for the past century: should a recording document reality as faithfully as possible, or should it improve upon or somehow transcend the music it records? What does the perfect record sound like?

Perfecting Sound Forever, London: Granta

Between May 1949 and August 1954 the composers Pierre Boulez and John Cage exchanged a series of remarkable letters that reflect on their own music and the culture of the time. This correspondence, together with other relevant documents, has been edited and annotated by Jean-Jacques Nattiez and is now available for the first time in English in a paperback edition.

The Boulez-Cage Correspondence, New York: Cambridge University Press

At once a horror fiction, a work of speculative theology, an atlas of demonology, a political samizdat and a philosophic grimoire, Cyclonopedia is work of theory-fiction on the Middle East, where horror is restlessly heaped upon horror. Reza Negarestani bridges the appalling vistas of contemporary world politics and the War on Terror with the archeologies of the Middle East and the natural history of the Earth itself. Cyclonopedia is a middle-eastern Odyssey, populated by archeologists, jihadis, oil smugglers, Delta Force officers, heresiarchs, corpses of ancient gods and other puppets.

Cyclonopedia: Complicity With Anonymous Materials, Melbourne: Re:press

Between the archeologies of the Middle East and the natural history of the Earth itself.

De heftige årene. Norsk modernisme 1956-68, Unipub


Special Sound: The Creation and Legacy of the BBC Radiophonic Workshop, New York: Oxford University Press

Special Sound traces the fascinating creation and legacy of the BBC’s electronic music studio, the Radiophonic Workshop, in the context of other studios in Europe and America. Using in-depth research in the studio’s archives and papers, this book tells the history of the many engineers, composers, directors, and producers behind the studio to trace the shifting perception towards electronic music in Britain. Combining historical discussion of the people and instruments in the workshop with analysis of specific works, Louis Niebur creates a new model for understanding how the Radiophonic Workshop fits into the larger history of electronic music.

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Daphne Oram Trust

Note of Music, Sound and Electronics, Oram

Schuster

Ono

Listening Publications

Collected Writings 1992

Oliveros

Serpent's Tail

Authorised Biography of Robert Wyatt

O'Dair

JRP|Ringier

Beyond

Nordseth

Nielsen, Christopher 2008. Mens vi venter på Dommedag Bind 1, Oslo: No Compendio Press

Nordseth, Pål 2015. Jazz på trass, Vines Forretningsutvikling AS.


Nyman's book is a first-hand account of experimental music from 1950 to 1970. First published in 1974, it has remained the classic text on a significant form of music making and composing that developed alongside, and partly in opposition to, the postwar modernist tradition of composers such as Boulez, Berio, or Stockhausen. Nyman's book traces the revolutionary attitudes that were developed toward concepts of time, space, sound, and composer/performer responsibility. It was within the experimental tradition that the seeds of musical minimalism were sown and the book contains reference to the early works of Reich, Riley, Young, and Glass.

Obrist, Hans Ulrich 2014. A Brief History of New Music, JRP|Ringier & Les Presses Du Réel

Obrist’s book, dotted throughout with rarely seen photographs, cleaves to Wyatt’s own view by dividing itself into “sides one and two”, documenting Wyatt’s life before and after a dreadfully pivotal event: the fall from a fourth-floor window which resulted in his becoming paraplegic. O’Dair unearths a welter of enthralling detail when discussing Wyatt’s bohemian upbringing, his epochal “drummer biped” tenure with (and devastating disenfranchisement from) Soft Machine, his membership of the Communist Party and his inspiringly open-minded, unpremeditated solo career. Cheeringly, Alfreda (Alfie) Benge is rightly recognised for her central role as Wyatt’s invaluable collaborator and long-term companion.


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Daphne Oram Trust

**It Still Moves** outlines the sounds of the new, weird America for today's avant folk scene what Greil Marcus did for Dylan. Part travelogue, part cultural criticism, part music appreciation, *It Still Moves* does over 60 år med utgjeve og nytt materiale. It portrays an important and previously unexplored corner of the history of new music in America: the Center of the Creative and Performing Arts in the State University of New York at Buffalo. Composers Lukas Foss (the Center's founder), Lejaren Hiller, and Morton Feldman were the music directors over the life of "the Buffalo group," during the years 1964-1980. Based on Foss's plan, the Rockefeller Foundation provided annual fellowships for young composers and virtuoso instrumentalists to live in Buffalo for up to two years, thus creating a cadre of like-minded musicians who would spend their time studying, creating, and performing difficult - often controversial - new work. The now legendary group of musicians (some who would say "musical outlaws") who participated in the Buffalo group included Pulitzer Prize winner George Crumb, Terry Riley, Cornelius Cardew, Maryanne Amacher, Frederic Rzewski, David Tudor, Julius Eastman, and many more. Composers John Cage, Jim Tenney, Iannis Xenakis and others all figure in the story as well. The book provides valuable accounts of the Center's influential concert series, Evenings for New Music, performed in Buffalo, New York and throughout Europe; its famous recording of Terry Riley's *In C*; the political activism of the time; and the intersection of academic, private, and institutional funding for the arts. *Life* magazine declared in an article about the 1965 Festival of the Arts Today titled, "Can This Be Buffalo?", "Buffalo exploded last month in a two-week avant garde festival that was bigger and hipper than anything ever held in Paris or New York..." The concerts, the festivals, and the adventurous musical climate attracted filmmakers and young visual artists resulting in what one person called "one of those kinds of places the way people talk about Vienna in 1900-1910."


**This Life of Sounds** portrays an important and previously unexplored corner of the history of new music in America: the Center of the Creative and Performing Arts in the State University of New York at Buffalo. Composers Lukas Foss (the Center's founder), Lejaren Hiller, and Morton Feldman were the music directors over the life of "the Buffalo group," during the years 1964-1980. Based on Foss's plan, the Rockefeller Foundation provided annual fellowships for young composers and virtuoso instrumentalists to live in Buffalo for up to two years, thus creating a cadre of like-minded musicians who would spend their time studying, creating, and performing difficult - often controversial - new work. The now legendary group of musicians (some who would say "musical outlaws") who participated in the Buffalo group included Pulitzer Prize winner George Crumb, Terry Riley, Cornelius Cardew, Maryanne Amacher, Frederic Rzewski, David Tudor, Julius Eastman, and many more. Composers John Cage, Jim Tenney, Iannis Xenakis and others all figure in the story as well. The book provides valuable accounts of the Center's influential concert series, Evenings for New Music, performed in Buffalo, New York and throughout Europe; its famous recording of Terry Riley's *In C*; the political activism of the time; and the intersection of academic, private, and institutional funding for the arts. *Life* magazine declared in an article about the 1965 Festival of the Arts Today titled, "Can This Be Buffalo?", "Buffalo exploded last month in a two-week avant garde festival that was bigger and hipper than anything ever held in Paris or New York..." The concerts, the festivals, and the adventurous musical climate attracted filmmakers and young visual artists resulting in what one person called "one of those kinds of places the way people talk about Vienna in 1900-1910."


**Genesis of a Music** is the manifesto of Partch's radical compositional practice and instruments (which owe nothing to the 300-year-old European tradition of Western music.) He contrasts Abstract and Corporeal music, proclaiming the latter as the vital, emotionally tactile form derived from the spoken word (like Greek, Chinese, Arabic, and Indian musics) and surveys the history of world music at length from this perspective. Parts II, III, and IV explain Partch's theories of scales, intonation, and instrument construction with copious acoustical and mathematical documentation.
the rich tradition of gospel, bluegrass, country, folk, and rock that feeds it, while simultaneously exploring the American character as personified in all of these genres historically. Through interviews, road stories, geographical and sociological interpretations, and detailed music criticism, Petrusich traces the rise of Americana music from its gospel origins through its new and compelling incarnations (as evidenced in bands and artists from Elvis to Iron and Wine, the Carter Family to Animal Collective, Johnny Cash to Will Oldham) and explores how the genre is adapting to the twenty-first century.


Kritikk for en fraværende leser undersøker hva kritikk kan være ved å se på fraværet i den eksisterende kunstkritikken. Gjennom syv tekster undersøkes hvordan kritikerne selv opplever sin praksis - sett fra musikk, billedkunst, litteratur, design og scenekunst. På ulikt vis forsinket ni kritikere å svare på hverfor de skriver, og hva de mener er kritikerens oppgave. Hvordan kan man virke som kritiker? Og hvem er kritikerens publikum?


These studies try to cover a musical field kept until now in a sphere of intuitions, conventions and impressionism judgments. Their matter concerns the affective reckoning of pulsations, the emotional states created to those using them, but also to those merely listening.


In this book, Eddie Prevost, drummer and a founder member, explores the reasons AMM came to be, the influences and refusals that have shaped its history, and the potential and the failings not only of the meta-music AMM is committed to, but all music everywhere: classical, jazz, folk, pop and the experimental avant garde. In a unique series of dissections and meditations, directly modelled on AMM's attitudes and practices in performances, Prevost examines the meanings of sound itself, giving them aesthetic, social and political dimension. These, together with an outline of the events of the group's three decades of existence, of alliances and conflicts within the collective, give voice to a radically contrarian but always thoughtful underground strand in present-day music-making, which has adherents all over the world, among players and listeners.


This book, which accompanies the Pushwagner's first international touring solo exhibition, includes critical writings on Soft City, the silkscreen series A Day in the Life of Family Man, and the intricate Apocalypse frieze of paintings, the zenith of his technical and imaginative accomplishment. An interview with the artist, in which in typically colourful fashion he discusses these and other key works, and an illustrated biography of his extraordinary life complete this visually striking and compelling volume.


24 years after the fall of the Berlin Wall, Europe is as divided as ever. The passengers of the low-budget airlines go east for stag parties, and they go West for work; but the East stays East, and West stays West. Caricatures abound - the Polish plumber in the tabloids, the New Cold War in the broadsheets and the endless search for 'the new Berlin' for hipsters. Against the stereotypes, Agata Pyzik peers behind the curtain to take a look at the secret histories of Eastern Europe (and its tortured relations with the 'West'). Neoliberalism and mass migration, post-punk and the Bowiephile obsession with the Eastern Bloc, Orientalism and 'self-colonisation', the emancipatory potentials of Socialist Realism, the possibility of a non-Western idea of modernity and futurism, and the place of Eastern Europe in any current revival of 'the idea of communism' – all are much more complex and surprising than they appear.


A talented pianist and composer in his own right, Sun Ra (1914 - 1993) founded and conducted one of jazz's last great big bands from the 1950s until he left planet Earth. Few only know that he also was a gifted thinker and poet. Sun Ra's poetry leaves everything behind what's called contemporary, and flings out pictures of infinity into the outer space. These poems are for tomorrow. This is the only edition of Sun Ra's complete poetry and prose in one volume.


As the status of sound in art and music evolves and redefines itself, so too does sound art find new ways of describing its history. See This Sound compiles a huge number of artists, filmmakers, composers and performers, reaching back into the early twentieth century and into the present to survey overlaps between not only sound and art, sound and film, and the metaphor of cinema as rhythm or symphony. Proceeding chronologically, the book takes the early cinematic “eye music” of Hans Richter as a starting point, noting parallel works by Walter Ruttmann and Oskar Fischinger; moving into the postwar period, the art/cinema/ music experiments of Peter Kubelka, Valie Export and Michael Snow are discussed, establishing precedents to similar work by Rodney Graham, Carsten Nicolai, Jeremy Deller and many others.
In its scope and intelligence, See This Sound is a unique survey of this realm.


En uhyrre velskrevet, lettliggjørlig, livlig, personlig introdusjon til den musik, der er skrevet i det tyvende århundrede i forløpet av et av de viktige musikktradisjon - i Danmark, i Europa, i USA. Rigt illustreret. Selv skriver forfatteren i bosgens forord: Denne bøgts titel er valgt med omtanke. Ikke „Det tyvende århundres musik“, men historien om en side av den kolosse bølge av musik der er blitt til i det tyvende århundrede – nærmere bestemt den musik som er komponert i forløpet av den klassiske musiks traditioner. Denne musik lader sig imidlertid ikke let inndrage under en enkelt overskrift, forsøg som kunstmusik, partiturmusik, koncertsalsmusik, moderne musik eller „ny klassisk musik“ er alle enten uklare, uproppelige eller meningstemme. Undertiden betoner et andet aspekt, nemlig at den skrivende er komponist og forfatter, ikke faghistoriker eller musikforsker. Med udtrykket „en fortelling“ siger forfatteren imidlertid ingenlunde at unndrage sig pligten til i videst muligt omfang at sikre sine oplysningers korrektø. Og ej heller at frasige sig forsøget på å gøre fremstillingen så bred og vidtskuede som muligt inden for de valgte rammer. Derimot nok at understrege en personlig tilgang til emnet, en deraf følgende skrivestil som veksler frit med stoffets karakter, og en klar bevissthet om hverken at kunne eller ville sige „det hele om det hele“.


We live in a pop age gone loco for retro and crazy for commemoration. Band re-formations and reunion tours, expanded reissues of classic albums and outtake-crammed box sets, remixes and sequels, tribute albums and mash-ups .. . But what happens when we run out of past? Are we heading toward a sort of cultural ecological catastrophe where the archival stream of pop history has been exhausted? Retromania is the first book to examine the retro industry and ask the question: Is this retromania a death knell for any originality and distinctiveness of our own?

Iggy Pop once said of women: “However close they come I’ll always pull the rug from under them. That’s where my music is made.” For so long, rock ’n’ roll has been fueled by this fear and loathing of the feminine. The first book to look at rock rebellion through the lens of gender, The Sex Revolts captures the paradox at rock’s dark heart—the music is often most thrilling when it is most misogynist and macho.

And, looking at music made by female artists, it asks: must it always be this way?

Below the level of the musical note lies the realm of microsound, of sound particles lasting less than one-tenth of a second. Recent technological advances allow us to probe and manipulate these pinpoints of sound, dissolving the traditional building blocks of music — notes and their intervals — into a more fluid and supple medium. The sensations of point, pulse (series of points), line (tone), and surface (texture) emerge as particle density increases. Sounds coalesce, evaporate, and mutate into other sounds.Composers have used theories of microsound in computer music since the 1950s. Distinguished practitioners include Karlheinz Stockhausen and Iannis Xenakis. Today, with the increased interest in computer and electronic music, many young composers and software synthesis developers are exploring its advantages.

Covering all aspects of composition with sound particles, Microsound offers composition theory, historical accounts, technical overviews, acoustical experiments, descriptions of musical works, and aesthetic reflections. The book is accompanied by an audio CD of examples.
The recent resurgence of experimental music has given rise to a more divergent range of practices than has previously been the case. The Ashgate Research Companion to Experimental Music reflects these recent developments by providing examples of current thinking and presenting detailed case studies that document the work of contemporary figures. The book examines fourteen current practitioners by


During the Cold War, writers and artists were faced with a huge challenge. In the Soviet world, they were expected to turn out works that glorified militancy, struggle and relentless optimism. In the West, freedom of expression was vaunted as liberal democracy’s most cherished possession. But such freedom could carry a cost. This book documents the extraordinary energy of a secret campaign in which some of the most vocal exponents of intellectual freedom in the West were instruments - whether they knew it or not, whether they liked it or not - of America's secret service.


Pink Noises brings together twenty-four interviews with women in electronic music and sound cultures, including club and radio DJs, remixers, composers, improvisers, instrument builders, and installation and performance artists. The collection is an extension of Pinknoises.com, the critically-acclaimed website founded by musician and scholar Tara Rodgers in 2000 to promote women in electronic music and make information about music production more accessible to women and girls.


Becoming commercially available in the mid 1960s, video quickly became integral to the intense experimentalism of New York City’s music and art scenes. The medium was able to record image and sound at the same time, which allowed composers to visualize their music and artists to sound their images. But as well as creating unprecedented forms of audiovisuality, video work also produced interactive spaces that questioned conventional habits of music and art consumption. This book explores the first decade of creative video work, focusing on the ways in which video technology was used to dissolve the boundaries between art and music.


Rutherford-Johnson, Tim 2017. Music after the Fall: Modern Composition and Culture since 1989, Oakland: University of California Press

Music after the Fall is the first book to survey contemporary Western art music within the transformed political, cultural, and technological environment of the post–Cold War era. In this book, Tim Rutherford-Johnson considers musical composition against this changed backdrop, placing it in the context of globalization, digitization, and new media. Drawing connections with the other arts, in particular visual art and architecture, he expands the definition of Western art music to include forms of composition, experimental music, sound art, and crossover work from across the spectrum, inside and beyond the concert hall.


Joel Sachs offers the first complete biography of one of the most influential figures in twentieth-century American music. Henry Cowell, a major musical innovator of the first half of the century, left a rich body of compositions spanning a wide range of styles.


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interrogating their artistic practices through annotated interviews, contextualized by
nine authored chapters which explore central issues that emerge from and inform
these discussions. Whilst focusing on composition, the book also encompasses
related aspects of performance, improvisation and sonic art. The interviews all
explore how the selected artists work, focusing on the processes involved in
developing their recent projects, set against more general aesthetic concerns.

**Schaeffer, Pierre 2012. In Search of a Concrete Music,**
Berkeley / Los Angeles / London: University of California Press

Pierre Schaeffer’s *In Search of a Concrete Music (À la recherche d’une musique
concrète)* has long been considered a classic text in electroacoustic music and sound
recording. Now Schaeffer’s pioneering work—at once a journal of his experiments in
sound composition and a treatise on the raison d’être of “concrete music”—is available for the first time in English translation.

**Schaeffer, Pierre 2008. Portraits Polychromes,**
Paris: INA - GRM

Portraits polychromes are a series of books associated with multimedia documents
presented on the Internet site of the GRM since 2001. In releasing this collection,
their primary concern was to increase awareness of the electroacoustic repertoire and
the reserves in the GRM archives. Pierre Schaeffer, Pierre Henry, Brian Kane, Réjean
Beaucage, Marcus Erze and Simon Grünsc, Martin Laliberté, Philippe Langlois,
Jacques Perriault, Jean-Claude Risset, John Dare Rolf Inge Godøy, Jacqueline
Schaeffer, Evelyne Gayou, François Bayle, Claude Guiscard, François Coupyigny,
François Delalande, Beatriz Ferreyra, Roger Cohni, Nicolas Frize, Jean-Michel
Jarre, Daniel Teruggi, Marie-Claire Schaeffer, Jocelyne Tournet.

**Schafer, R. Murray 1977. The Soundscape: Our Sonic Environment and the Tuning of the World,**
Rochester, Vermont: Destiny Books

The soundscape—a term coined by the author—is our sonic environment, the ever-
present array of noises with which we all live. Beginning with the primordial sounds
of nature, we have experienced an ever-increasing complexity of our sonic
surroundings. As civilization develops, new noises rise up around us: from the
creaking wheel, the clang of the blacksmith’s hammer, and the distant chugging of
steam trains to the “sound imperialism” of airports, city streets, and factories. The
author contends that we now suffer from an overabundance of acoustic information
and a proportionate diminishing of our ability to hear the nuances and subtleties of
sound. Our task, he maintains, is to listen, analyze, and make distinctions.

**Schwartz, Hillel 2011. Making Noise: From Babel to the Big Bang & Beyond,**
New York: Zone Books

When did the “silent deeps” become cacophonous and galaxies begin to swim in a sea
of cosmic noise? Why do we think that noises have colors and that colors can be
loud? How loud is too loud, and says who? Attending, as ears do, to a surround of
sounds at once physical and political, Hillel Schwartz listens across millennia for
changes in the Western experience and understanding of noise.

**Seiffarth, Carsten, Carsten Stabenow og Golo Föllmer 2012. Sound Exchange: Experimental Music Cultures in Central and Eastern Europe,**
Saarbrücken: PFAU Verlag

*Sound Exchange* embarks on the search for the roots and present-day experimental
music culture in Central and Eastern Europe, which has a lively internationally
linked scene of musicians, artists and festivals. Local traditions and their
protagonists have, however, partially been consigned to oblivion since the fall of the
Iron Curtain in 1989. *Sound Exchange* wants to ensure that these traditions can be
heard again and to link them to current developments in local music scenes.

**Service, Tom 2012. Music as Alchemy: Journeys with Great Conductors and their Orchestras,**
London: Faber and Faber

This is the first book to go inside the rehearsal rooms of some of the most
inspirational orchestral partnerships in the world. It’s the first to see how Simon
Rattle works with his musicians at the Berlin Philharmonic, how Mariss Jansons
deals with the Concertgebouw Orchestra in Amsterdam, and how Claudio Abbado
creates the world’s most luxurious pick-up band every year with the Lucerne Festival
Orchestra. From London to Budapest, Bamberg to Vienna, great orchestral concerts
are recreated as a collection of countless human and musical stories. The book
reveals how the catalysts of place, time, and personal history are alchemised into the
indelible magic of life-changing performances.

**Shapiro, Peter 2005. Turn the Beat Around: The Secret of Disco,**
London: Faber and Faber

In *Turn the Beat Around*, critic and journalist Peter Shapiro traces the history of
disco music and culture. From the outset, disco was essentially a shotgun marriage
between a newly out and proud gay sexuality and the first generation of post-civil
rights African Americans, all to the serenade of the recently developed synthesizer.
Shapiro maps out these converging influences, as well as disco’s cultural antecedents
in Europe, looks at the history of DJing, explores the mainstream disco craze at it’s
apex, and details the long shadow cast by disco’s performers and devotees on today’s
musical landscape.

**Silverman, Kenneth 2010. Begin Again: A Biography of John Cage,**
Evanston: Northwestern University Press

Drawing on interviews with Cage’s contemporaries and friends and on the enormous
archive of his letters and writings, and including photographs, facsimiles of musical
scores, and Web links to illustrative sections of his compositions, Silverman gives us
a biography of major significance: a revelatory portrait of one of the most important
Electronic music is now ubiquitous, from mainstream pop hits to the furthest reaches of the avant-garde. The future, a long time coming, finally arrived. But how did we get here? In Mars by 1980, David Stubbs charts the evolution of electronic music from the earliest mechanical experiments in the late nineteenth century to the pre-World War 1 inventions of the Futurist Luigi Russolo, author of the 'Art Of Noises'.


One of the world's best known living composers, György Sandor Ligeti is widely acknowledged as the most influential and admired creative figure of the late twentieth century. His brilliantly conceived and challenging pieces, searingly intense at times and full of humor and irony at others, include the orchestral Apparitions and Atmospheres, piano etudes, the opera Le Grand Macabre, and the unaccompanied choral work Lux aeterna, which Stanly Kubrick actually pirated for the film soundtrack of 2001: A Space Odyssey. In this book, Richard Steinitz fuses biographical, stylistic, and technical analysis to examine thoroughly the evolution of Ligeti's innovative music. Drawing extensively on his own private conversations with the composer as well as on many published and recorded interviews, Steinitz places Ligeti's extraordinary body of work within the context of his complex personal life.


With penetrating philosophical and spiritual insights Stockhausen describes, in this collection of lectures and interviews conducted in English, a whole new universe of sounds and events.

Storesund, Else Olsen (red.) 2018. nyMusikk Bergen 40 år (og vel så det). Fall: Falland Forlag


The Sound Studies Reader blends recent work that self-consciously describes itself as 'sound studies' along with earlier and lesser-known scholarship on sound from across the humanities and social sciences. The Sound Studies Reader touches on key themes like noise and silence; architecture, acoustics and space; media and reproducibility; listening, voices and disability; culture, community, power and difference; and shifts in the form and meaning of sound across cultures, contexts and centuries. Writers reflect on crucial historical moments, difficult definitions, and competing accounts of the role of sound in culture and everyday life. Across the essays, readers will gain a sense of the range and history of key debates and discussions in sound studies.


Andrey Smirnov's account of sound and electronic music in early 20th century Russia offers an engaging introduction to some of the key figures and their work, including Arseny Avraamov's open-air performance of 1922 featuring the Caspian flotilla, artillery guns, hydroplanes and all the town's factory sirens; Solomon Nikritin's Projection Theatre; Alexei Gavest, the polymath who coined the term 'bio-mechanics'; film maker Dziga Vertov, director of the Laboratory of Hearing and the Symphony of Noises; and Vladimir Popov, the pioneer of Noise and inventor of Sound Machines.


Norsk musikkkliv har i løpet av de siste 25 årene gjennomgått en revolusjon av utvikling, som har vakt interesse langt utover landets egne grenser. I denne boka har vi bedt noen utvalgte aktører og observatører formidle nettopp denne inntrykket av denne prosessen. Det ser seg selv at bildet må bli kaleidoskopisk, slik som også vår skapende tonekunst og musikklivet selv framtrar som et klangrikt og fargerikt mangfold.

Stavlund, Else Olsen (red.) 2018. nyMusikk Bergen 40 år (og vel så det). Fall: Falland Forlag


Electronic music is now ubiquitous, from mainstream pop hits to the furthest reaches of the avant-garde. The future, a long time coming, finally arrived. But how did we get here? In Mars by 1980, David Stubbs charts the evolution of electronic music from the earliest mechanical experiments in the late nineteenth century to the pre-World War 1 inventions of the Futurist Luigi Russolo, author of the 'Art Of Noises'
One of the most remarkable figures of the twentieth century, Alan Lomax was best known for bringing legendary musicians like Woody Guthrie, Pete Seeger, Muddy Waters, Lead Belly, and Burl Ives to the radio and introducing folk music to a mass audience. This authoritative work reveals how Lomax changed not only the way everyone in the country heard music but also the way they viewed America itself. Since launching his career at the Village Voice in the early 1980s Greg Tate has been one of the premiere critical voices on contemporary Black music, art, literature, film, and politics. Flyboy 2 provides a panoramic view of the past thirty years of Tate’s influential work. Whether interviewing Miles Davis or Ice Cube, reviewing an Azelia Banks mixtape or Suzan-Lori Parks’s Topdog/Underdog, discussing visual artist Kara Walker or writer Clarence Major, or analyzing the ties between Afro-futurism, Black feminism, and social movements, Tate’s resounding critical insights illustrate how race, gender, and class become manifest in American popular culture. Above all, Tate demonstrates through his signature mix of vernacular poetics and cultural theory and criticism why visionary Black artists, intellectuals, aesthetics, philosophies, and politics matter to twenty-first-century America.

Cornelius Cardew was a musician of genius for whom Life and Art were one. He was a radical, both artistically and politically, becoming a tireless activist and uncompromising Marxist-Leninist. Passion and imagination governed all he did: his boldness and humanity continue to intrigue and inspire. John Tilbury, whose close friendship with Cardew dates from their first concert together in January 1960, has worked for many years on this biography, and brings his subject vividly to life. In doing this, he has drawn extensively from Cardew’s journals and letters, and obtained first-hand accounts from friends and colleagues.

Digital technology has changed the ways in which music is perceived, stored, distributed, mediated, and created. In the eye of the storm stands David Toop, shedding light on the most interesting music now being made, wherever he finds it. Haunted Weather is an intensive survey of recent developments in digital

In this first installment of acclaimed music writer David Toop’s interdisciplinary and sweeping overview of free improvisation, *Into the Maelstrom: Music, Improvisation and the Dream of Freedom: Before 1970* introduces the philosophy and practice of improvisation (both musical and otherwise) within the historical context of the post-World War II era. Neither strictly chronological, or exclusively a history, *Into the Maelstrom* investigates a wide range of improvisational tendencies: from surrealist automatism to stream-of-consciousness in literature and vocalization; from the free music of Percy Grainger to the free improvising groups emerging out of the early 1960s (Group Ongaku, Nuova Consonanza, MEV, AMM, the Spontaneous Music Ensemble); and from free jazz to the strands of free improvisation that sought to distance itself from jazz.


Sun Ra, Brian Eno, Lee Perry, Kate Bush, Kraftwerk, Aphex Twin, Ryuichi Sakamoto and Brian Wilson are interviewed in this extraordinary work of sonic history that travels from the rainforests of Amazonas to virtual Las Vegas, from David Lynch’s dream house, high in the Hollywood hills to the megalopolis of Tokyo. *Ocean of Sound* begins in 1889 at the Paris Exposition when Debussy first heard Javanese music performed. It goes on to comprehensively map a whole century of ambient music and its legacy.


*Sinister Resonance* begins with the premise that sound is a haunting, a ghost, a presence whose location in space is ambiguous and whose existence in time is transitory. The intangibility of sound is uncanny a phenomenal presence both in the head, at its point of source and all around, and never entirely distinct from auditory hallucinations. The close listener is like a medium who draws out substance from that which is not entirely there.


The first edition of *The Music Library*, published in 2005 and now out of print, brought together the designs of more than 325 record sleeves and relevant information about these rare and elusive albums. Quickly becoming known as the music library “bible,” *The Music Library* represented a valuable reference and also sparked a resurgence of interest in the subject over the last ten years, with many new library labels and recordings coming to light. Library music—also known as source or mood music—was made for use in film, TV, advertising and radio. It was given to TV channels and producers who needed cheap, signature music for animations, advertisements and television programs. Never commercially available for sale to the public, this music was pressed from the 1950s onwards in limited quantities, and then sent directly for use in production houses and radio stations. These LPs were intended for purpose and function, not for pop charts, and as a result they look and sound like nothing else. Without the usual music industry constraints, the record sleeve designers had almost complete freedom of expression, with unprecedented results. This new and expanded edition of *The Music Library* contains twice the content of the original book, featuring 625 rare sleeves from 230 music library companies of the 1960s, 1970s and early 1980s. The amazing cover designs of over 100 newly discovered library albums are beautifully reproduced (alongside all the sleeves contained in the first book) and accompanied by exhaustive, updated captions.


Boken var en del av kunstsenterets 40-års jubileum i 2008 og ledd av markeringen *Høvikodden LIVE*. Boken tar for seg kunstsenterets arrangementshistorie.

Ugelstad, Caroline M. 2010. *Fluxus*, Høvikodden: Henie Onstad Art Centre

Fluxus is a cross-disciplinary phenomenon whose roots and back to the 1960s and 70s and which attracted many of the experimental artists of these decades. Naturally enough, its core venue of activity in Norway became The Henie Onstad Art Centre, which was the cradle of experimental art in the country at this time.


The music of the Greek-born composer, Iannis Xenakis, has been called brutal and violent. He first studied as an architect, but then turned to composition and put to musical use his knowledge of higher mathematics. In these conversations he talks about his life and music.


The dictionary contains over a thousand articles on countries, composers, and technical and interdisciplinary subjects. Much of the material has hitherto been unavailable or available only in widely scattered sources.


This is the first monograph dedicated to the extremely lively Norwegian jazz scene, through the reconstruction of the history that has given Norway a fundamental role in Europe for the emancipation of jazz with African American roots. It is an itinerary that began in the 1960s, with the arrival in Oslo of George Russell, and continues to this day; a passionate account dense with anecdotes, unpublished interviews and encounters, which documents the richness and originality of a journey through the musical culture of our times. An audio CD is enclosed with the book, containing an anthology of the best of jazz music produced in Norway in recent years.


Informed by the ideas of Adorno, Merleau-Ponty and others, the book aims to come to a critique of sound art from its soundings rather than in relation to abstracted themes and pre-existing categories. *Listening to Noise and Silence* broadens the discussion surrounding sound art and opens up the field for others to follow.


The Aisteach Foundation is a repository and archive for historical documents, recordings, materials and ephemera relating to avant-garde music in Ireland. Edited by composer Jennifer Walshe, this new publication is the first authoritative survey of avant-garde composition in Ireland from the late 19th to early 21st centuries. "Thank you for reading the fine print, because I have a confession to make – all of the composers and artists on this website are fictional. The Aisteach Foundation is a communal thought experiment, a revisionist exercise in "what if?", a huge effort by many people to create an alternative history of avant-garde music in Ireland, to write our ancestors into being and shape their stories with care. We played fast and loose with history and the truth and we like to think Flann O'Brien would have approved.


In 1964, Bernard Stollman launched the independent record label ESP-Disk’ in New York City to document the free jazz movement there. A bare-bones enterprise, ESP was in the right place at the right time, producing albums by artists like Albert Ayler, Pharoah Sanders, and Sun Ra, as well as folk-rock bands like the Fugs and Pears Before Swine. But the label quickly ran into difficulties and, due to the politically subversive nature of some productions and sloppy business practices, it folded in 1974. *Always in Trouble* tells the story of ESP-Disk’ through a multitude of voices—first Stollman’s, as he recounts the improbable life of the label, and then the voices of many of the artists involved.


This eighth volume of the *Artefacts* series explores how material culture has affected music and sound. Technological innovations in music that were originally created to solve existing problems have ended up expanding the range of what can be done musically and changing the landscape of music. Frode Weium and Tim Boon present a collection of essays exploring technological innovations and their effects on musical culture. Contributors include composers, performers, musicologists, and scientists, providing diverse insights into the nature of music. With a foreword by renowned British producer Brian Eno, *Material Culture and Electronic Sound* examines what has happened as a result of technology and music crossing paths.


This compact introduction to the life and works of composer Elliott Carter provides a fresh perspective on one of the most significant American composers of the twentieth and twenty-first centuries. A leading voice of the American classical music tradition and a two-time winner of the Pulitzer Prize for Music, Carter was initially encouraged to become a composer by Charles Ives, and he went on to learn from Walter Piston at Harvard University and Nadia Boulanger in Paris. Drawing on Carter's voluminous writings and compositions, James Wierzbicki provides a clear discussion of Carter's evolving understanding of musical time and the influence of film on his work. Celebrating his 100th birthday in 2008 by premiering a number of new compositions, Carter has been a powerful presence on the American new music scene, an important connection to American music's foundational figures, and a dynamic force in its continuing evolution.


A plain and easy introduction to practical sound composition


A phonograph-based listener's guide to the art music of Denmark, Norway, and Sweden, *The Nordic Sound* gives the "armchair musical explorer" the opportunity to discover the vast literature of Scandinavian music—and to understand and enjoy it. John Yoell took the lead of eighteenth-century musicologist, Dr. Charles Burney, and based his work on first-hand research through visits to all the Scandinavian music centers and extensive personal interviews with many of the living composers mentioned in *The Nordic Sound*.


Since it was founded in 1982, *The Wire* magazine has covered a vast range of alternative, experimental, underground and non-mainstream music. Now some of that knowledge has been distilled into *The WIRE Primers*: a comprehensive guide to the core recordings of some of the most visionary and inspiring, subversive and radical musicians on the planet, past and present. Each chapter surveys the musical universe of a particular artist, group or genre by way of a contextualizing introduction and a thumbnail guide to the most essential recordings.


In the late 1960s, with popular culture hurtling forward on the sounds of rock music, some brave musicians looked back instead, trying to recover the lost treasures of English roots music and update them for the new age. The records of Fairport Convention, Pentangle, Steeleye Span, and Nick Drake are known as “folk rock” today, but Rob Young’s epic, electrifying book makes clear that those musicians led a decades-long quest to recover English music—and with it, the ancient ardor for mysticism and paganism, for craftsmanship and communal living.


Scott Walker has travelled from teen idol to the outer limits of music. From 'The Sun Ain't Gonna Shine Any More' reaching no.1 through to recordings of meat being punched on his last album, *The Drift*, he somehow seems to have reached a passionate and committed fan base, and his impeccable critical reputation as a serious and uncompromising musician has never been under question. This collection put together by Rob Young of *The Wire* magazine features a handful of previously published articles and newly commissioned pieces, largely drawn from the orbit of *The Wire*’s writers including Ian Penman, Chris Bohn and Rob Young.

Young, Rob (red.). *Ultima 25 – A 25 year Celebration,* Oslo: Ultima

Jubileumsbok


For the last twenty years *The Wire* has fearlessly bypassed fashion in its search to expose the most innovative, radical, and compelling music from every genre all across the world. As listeners have grown increasingly eclectic and adventurous in their tastes, *The Wire* has emerged as the most authoritative source on modern music. In Undercurrents some of the best music writers of our time uncover the hidden wiring of the past century’s most influential music. Ian Penman discusses how the microphone transformed the human voice and made phantom presences of great singers such as Billie Holiday, Robert Johnson, and Brian Wilson. Christoph Cox demonstrates how the pioneers of live electronic music, the West Coast ensemble Sonic Arts Union, redefined virtuosity for the electronic age. Philip Smith and Peter Shapiro examine Harry Smith’s Smithsonian Anthology of American Folk Music, which led to a massive reappraisal of musical values that went far beyond the folk music revival. Music explored in *Undercurrents* ranges through avant rock, jazz, hiphop, electrónica, global music, and contemporary classical.